

THE ILLUSTRATED SPORTING & DRAMATIC NEWS

An illustration at the top of the page, below the main title, depicts a scene with a horse on the left and a room interior on the right. The horse is standing in a stable-like setting. The room on the right shows a fireplace with a fire, a table, and some papers.

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No. 9.—VOL. I.

SATURDAY, APRIL 25, 1874.

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THE ILLUSTRATED Sporting and Dramatic News.

LONDON: SATURDAY, APRIL 25, 1874.

If the immortal Shakspeare could but revisit the glimpses of the moon, and while taking his ghostly walks around, enter one of our Metropolitan Theatres; we wonder what would be the nature of his comments upon the state in which he would find the British Drama in the present day. There can be no doubt but that he would see much to applaud, and to place in favourable comparison with similar representations of his own time, but on the other hand, there can be equally little doubt he would see much to condemn. We fear it would scarcely be complimentary to the actors and actresses of the present day, if we were to attempt to exactly apportion the praise or blame, but we may be sure of one thing, and that is, that the carpenter, the scene-painter, the machinist, and the costumier, would come in for the lion's share of approbation, so we can scarcely be at a loss to determine who would occupy the place at the other end of the scale. The difference between the Shakspearian age and our own is simply this, that whereas in those days, actors were content to perform before a curtain or some equally simple background, and consequently any applause must inevitably have been the tribute to intrinsic merit on the part of the performers; now, the House absolutely comes down when the curtain rises on a set scene by Mr. Beverley, and the demand upon

the appreciative faculties of the audience is scarcely put to a much greater strain by the histrionic capabilities of the company, so that the honours of the day are at least equally divided.

We do not object to well-painted scenery or gorgeous dresses, or to the hundred and one attractive appliances of modern stage-management. On the contrary, we are by no means disinclined to join in the general murmur of admiration when Mrs. Bancroft dresses one of the scenes in *The School for Scandal*, with, on dit, £2000 worth of bric-a-brac, and ransacks every likely place in England to find a real black boy to act as page, in lieu of having recourse to the equally effective and far less expensive plan adopted by the Christy Minstrels. Everything that can add to the general illusion of stage representation is good, and in its proper place worthy of the highest commendation. We are only inclined to fear that the tendency of the age is to render dramatic talent, pure and simple, subservient to the scene-painter's art, and that so far from scenery and dresses being designed to meet the requirements of a particular play, actors soon will have to act up to the dressings of the piece, whether they be the work of artists like Grieve and Telbin, or the practicable pump and tubs of Mr. Vincent Crummies, and instead of the customary response to the cry for "Author," it will be the designer of lime-light effects, the perruquier, or the tailor, who will present himself before the footlights to receive the congratulations of a delighted audience.

Without any desire to be hard on the present generation of Her Majesty's Servants, how few there are who could successfully appeal to the sympathies of their hearers, on, say, for instance, the naked platform on which Mr. Spurgeon is wont to perform; or who could do justice to the part of 'Marc Antony,' or 'Hamlet,' in the conventional swallow-tail coat and white tie of the period, and yet such things have been done, and we can only deplore the absence of that dramatic talent which, unlike a false gem, requires no careful setting to display its full perfections. Only the other day, we were treated to a performance in honour of Mr. Benjamin Webster, in which all the highest talent of the day was engaged, and the united ages of the actors amounted to over 2000 years, a sufficient proof that the modern school at least, could produce nothing worthy of being placed in competition with the veterans of the stage, and the inevitable reflection is, where shall we be when, in the course of a few years, we are driven to rely alone upon the modern school for dramatic instruction and enlightenment—

"Tempora mutantur et nos mutamur in illis,"

and it is a wise dispensation of Providence that this should be so. There can be no doubt but that with the improved accessories of stage representation, the popular taste has become vastly modified, and the playgoer of to-day resembles no more the playgoer of fifty years ago than the *beau jeune homme* turned out by Poole resembles the exquisite who used to set the fashion when Stultz was at the zenith of his fame. Nowadays a Tragedy in five acts would not run five nights, and even Comedy, unless purely Robertsonian, is voted a bore. The actor who can dance the best "breakdown," and sing the best topical song, is the favourite of the day. The girl with the smallest restraint on the score of modesty, the best shaped leg, and the most piquante costume, is the pet of the public. Opera Bouffe, Offenbach, and the extravagancies of Burlesque reign supreme, but at any rate we have the consolation of knowing that the demands of modern authors do not constitute too heavy a strain on contemporary artistic capabilities, and that in any event, notwithstanding the carping of critics, the public is entirely satisfied.

MRS. JOHN WOOD,

AN admirable portrait of whom we publish on our first page this week, was born at Mount Pleasant, Liverpool, and is descended from one of the oldest and most popular families in the theatrical profession—the Vinings. Her mother, is the Mrs. Henry Vining who used to be styled "the heroine of domestic drama," in the good old days of Mr. Davidge's management of the Surrey; Mr. James Vining, the only rival to Leigh Murray as a light comedian, was her uncle; Mr. George Vining, of the Princess's theatre, is her cousin. Mrs. John Wood was taught music by M. Card, flautist to Her Majesty, and received her theatrical education at Southampton, where she supported such stars as Helen Faucit, Mrs. Nesbitt, and Fanny Kemble, and then went to Manchester, where she at once became a great local favourite, and married, when very young, the local low comedian. During her engagement with Mr. John Knowles, at the Manchester Theatre Royal, she received many offers to appear in London—notably, those from Mr. Ben. Webster, at the Haymarket, Madame Vestris, at the Lyceum, and Charles Kean at the Princess's; but an American manager, Mr. Barry, of Boston, U.S.A., carried off the young actress, and was richly rewarded by the instantaneous hit which she made in the *The American Athens*. Soon after, she appeared in New York, and was received without question, as the pet of the public. The critics called her, "the Queen of Comedy and Song," a title still undisputed in the States—and her path to California and New Orleans was literally paved with gold. Returning to New York again, she created the part of "Tilly Slowboy," in Boucicault's adaptation of *The Cricket on the Hearth*, and her singing of "The Sailer Boy," is still a popular memory. Leaving Mr. Boucicault, she became a widow and the manageress of the Olympic Theatre, on Broadway, an establishment which she transformed into a success, as Robson did our London Olympic. In 1866, she came to London, and made her debut at the Princess's, under her cousin's management as "Miss Miggs" in Watts Phillips's dramatization of *Barnaby Rudge*. The piece failed, and Mrs. John Wood apparently failed with it, although judicious critics marked her out as an actress of uncommon humour. In 1869 she leased the St. James's Theatre, and modestly opened it with *She Stoops to Conquer*, in which she did not play, but which she produced in a style of magnificence never equalled until the present revival of the *School for Scandal* at the Prince of Wales's. The public impatiently demanded to see the lady who had revived the fortunes of the St. James's, and, after two months' run of the old comedy, *La Belle Sauvage* was produced, with Mrs. John Wood as H.I.H. the Princess Pocahontas, and immediately took the town by

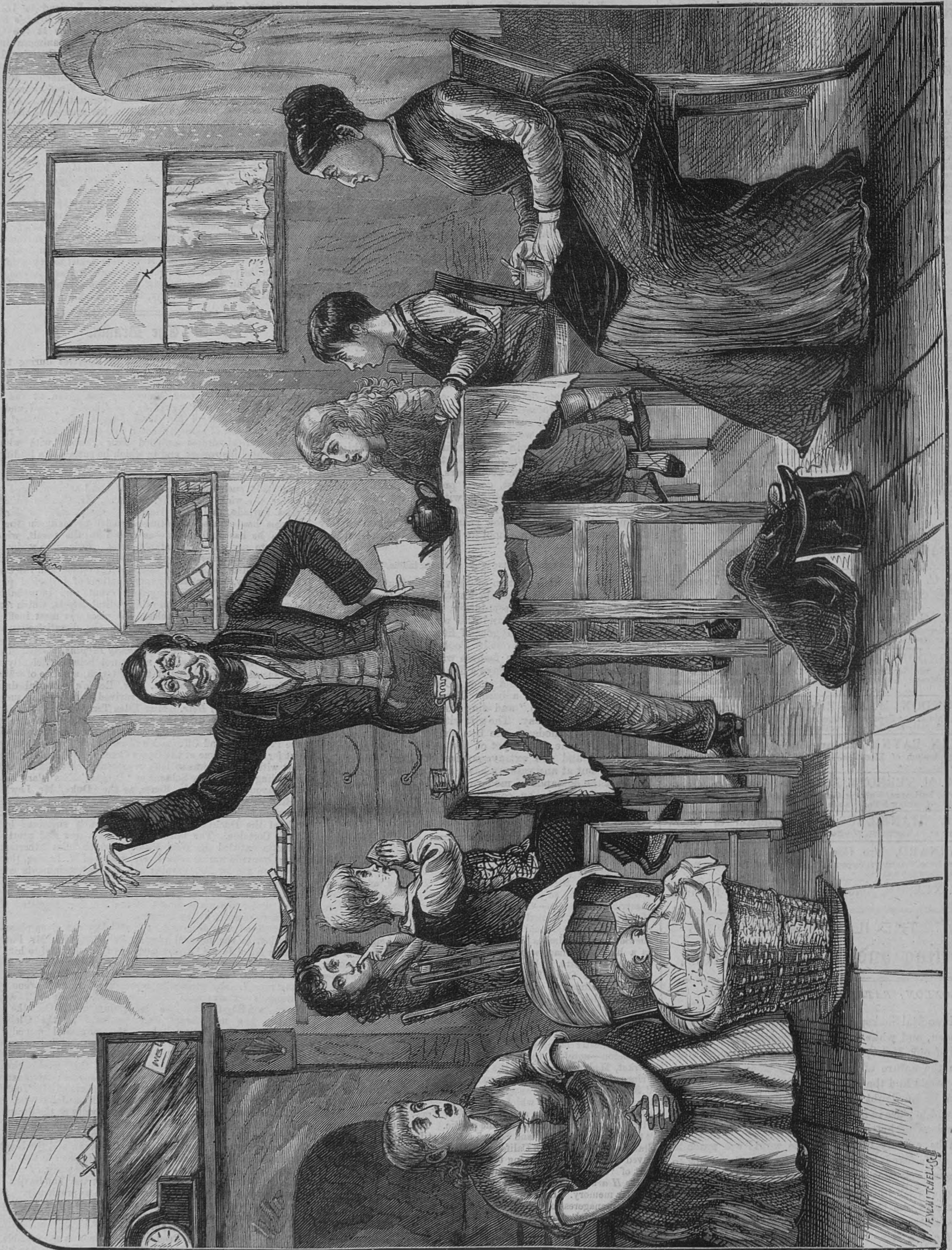
storm. The theatre was crowded for over two hundred nights, during which time Mrs. Wood firmly established and largely increased her reputation by her impersonations of 'Phebe,' in *Paul Pry* (in which the critics declared that she eclipsed 'Vestris'), 'Georgette,' in Sardou's *Fernande*, and 'Jenny Lind' in *Jenny Lind At Last*, and revived the art of comic song-singing in "His Heart was True to Poll." A long provincial tour succeeded; then a tour in America, and then, in New York, Mrs. John Wood created the parts of Robini, in *Roi Carotte*, and Sara, in Sardou's *Uncle Sam*. Returning to England in 1872, she created the great part of 'Philippa,' in Charles Reade's *Wandering Heir*, and played it for a hundred nights at the Queen's Theatre, the press and the public being unanimous in their praises. A few weeks ago she opened the new Criterion Theatre in the new play by H. J. Byron, written expressly for her, *An American Lady*, which is still drawing immense audiences. Like Philippa, this part displays Mrs. John Wood's varied powers of humour and of pathos in their brightest form. An accomplished actress, perfectly educated in her profession, she occupies a unique position upon the English stage. No other lady has ever excited such roars of laughter; but the critics who call her "a Sothern in petticoats" overlook her dramatic force, which she inherits from her mother, and the sympathetic pathos with which she relieves and heightens her humorous delineations. In voice, manner, and appearance, she is so bright and fresh, that her entrance fairly lights up the stage, and her hold over an audience is really marvellous. To a piquant *chic* peculiarly French, and derived, doubtless, from the Quantrells—her ancestors upon the mother's side—she adds a frank, hearty humour all her own. There is certainly no greater popular favourite upon the stage than Mrs. John Wood, her very name being synonymous with laughter and success. If we were asked to define her exact rank in the profession, we might describe her as a female Charles Mathews with a woman's heart. The photograph from which our portrait is taken is by Sarony, of New York.

The Drama.

THE changes of programme at the theatres during the past week have been unusually numerous. The third and last morning performance of *Philip* took place on Saturday, and the musical drama of *Guy Mannering* was given at the Gaiety Matinée. On Saturday evening the Queen's opened under new management, that of Mr. West Digges, who appeared in the triple character of manager, actor, and author; the new romantic and historical drama entitled *Fair France*, with which he inaugurated his regime, and in which he sustained a leading part, being from his pen. With the single exception of having the judgment to engage an excellent working company, including as principals, such established favourites and acknowledged artistes as Mr. Creswick, Mr. W. H. Stephens, Mr. Charles Vandenhoff, Miss Furtado, and Miss Harriet Covey, we fear Mr. West Digges has evinced no other capacity to maintain the triple offices he has undertaken—as shown in the result, which we regret to say was a lamentable fiasco. *Fair France*, instead of presenting and developing a skilfully constructed and coherent story, consists of a series of disconnected episodes in the career of Marshal Ney, illustrated by reproductions of historical pictures, and interlarded with incongruous events and improbable personages. Besides these and other radical defects, which rendered any chance of success hopeless, the piece was most inefficiently rehearsed, which added no little to the dissatisfaction of the wearied audience on the opening night. On the same evening, the new musical absurdity *Normandy Pippins*, postponed on the previous Saturday from the music not being sufficiently ready, was successfully produced at the Criterion, a notice of which will be found in another column. Mr. Reade's powerful drama of 'Tis Never too Late to Mend, was revived at Astley's, in succession to *The Wandering Heir*. Miss Ellen Terry sustains the principal character, and the drama is reproduced with all the scenic and stage effects which rendered it so attractive some ten years ago at the Princess's; and Offenbach's *Genevieve de Brabant* was brought out for the first time at the Opera Comique, with nearly the same cast with which it was so long represented at the Philharmonic, including Miss Emily Soldene as 'Drogan,' Miss Clara Vessey, as the 'favourite page,' Mr. Rouse, as the 'Duke,' Mr. Lewins, the 'Minister of Police,' Mr. Rae, the 'Burgomaster,' and Messrs. Marshall and Bury as the two wonderfully droll Gendarmes. The rôle of the Duchess is now very efficiently sustained by Miss Marie Cortaine. The bill also includes a new and pretty little operetta entitled *My New Maid*, in which Miss Albertazzi and Miss Granville warble some lively strains of M. Lecocq, the words of which are by Mr. Farnie; and the entertainments conclude with the grotesque quadrilles of *Les Clodoches*, the eccentric Parisian dancers who appeared a few years ago at the Princess's, when under the management of the late Mr. Augustus Harris, and more recently at the Lyceum.

The Clandestine Marriage at the Gaiety has given place, since Saturday, to the musical play of *Rob Roy*, with Mr. Phelps as 'Baillie Nicol Jarvie,' a part particularly well suited to him. Mr. Hermann Vezin personates the bold outlaw, Mr. Taylor the 'Douglass Creature,' Mr. Maclean the inebriated Major, and Miss Constance Loseby gracefully represents 'Diana Vernon.' Mr. Burnand's extravaganza *The Great Metropolis* still forms a merry winding-up to the entertainments. On the same evening, two new farces were produced at the Globe and Strand. At the former, where the successful comedy *Wig and Gown* continues the principal item in the programme, and Mr. Hollingshead's farce of *The Birthplace of Podgers*, has replaced *The Steeple-chase* drama this week, the new farce, quaintly entitled *Billy Doo*, produces abundance of laughter, through the combined comic efforts of Mr. Toole, Mr. Lionel Brough, Mr. Arthur Cecil, and Miss Johnstone, in the four characters comprised in it. The novelty at the Strand, is a brisk little trifle, called *A Crimeless Criminal*. It is highly diverting, and occupies less than half-an-hour in performance. The pastoral story, *May, or Dolly's Delusions*, and the laughable extravaganza of *Eldorado*, continue undiminished in their attractions. M. Albery's long promised new comedy, *Pride*, was at length brought out on Wednesday, at the Vaudeville. The programmes at the other theatres remain as previously. At the French Plays at the Princess's, Balzac's *La Marâtre*, has been replaced by *L'Honneur de la Maison*, which was produced for the first time in England on Monday evening.

Mr. and Mrs. German Reed resumed their ever-agreeable and amusing entertainment on Monday evening in St. George's Hall, which they temporarily occupy until a more suitable locale can be found for a permanency. The programme consists of the two musical pieces so popular at the Gallery of Illustration, "Ages Ago," written by Mr. Gilbert, the music by Frederick Clay, and Mr. Reece's "Charity begins at Home," with Mr. Cellier's music, supported by Mrs. German Reed, her son Mr. Alfred Reed, and Mr. Corney Grain, in their original rôles, assisted by Miss Leonora Braham, who now supplies the place of Miss Fanny Holland, and Mr. Stanley Betjemann and Mr. W. A. Law. Mr. Corney also appears in a new musical sketch of his own, entitled "A Day in Town."



SCENE FROM 'THE THUMBSCREW' AT THE HOLBORN THEATRE.

WALTER SLADE.

For the last seven or eight years London has always been fortunate enough to possess a distance runner who could safely be trusted to hold his own in any company. Until his retirement, W. M. Chinnery was quite unrivalled; his place was worthily filled by J. Scott; and, since the beginning of 1873, no one has been able to fairly extend Slade. The great achievements of Chinnery will never be forgotten by athletes; Scott's time for three and four miles is still the fastest on record; but few will disagree with us when we say that the subject of our engraving is the very best amateur that ever appeared on a running path.

Walter Slade, who is still an "infant" (a very "terrible" one to his opponents in a race), was born on the 6th of April, 1854. He was educated chiefly at Tonbridge School, and took part in the annual sports there when he was just sixteen. He won the Two Mile Steeple-chase, but was beaten both in the Half-Mile and Mile by A. A. Conroy. In the following year he showed much improvement, and, at the same sports, made a clean sweep of the Quarter, Half, Mile, and Steeple-chase. School-boy performances, however, are of little interest, and are no safe guarantee of future excellence, so we may consider that Slade made his real *début* at Richmond in August, 1871, where, with thirty yards start, he secured the Half-Mile Handicap pretty easily from a somewhat moderate field, and ran second in the One Mile Steeple-chase to C. J. Michôd, who gave him seventy yards start. His only other performance that year was in the 1000 Yards Handicap at the West London Rowing Club Sports, when he did not show to advantage. In 1872 he first appeared in the level Quarter-Mile at Blackheath School; but, being quite out of his distance, could not be expected to cope with such speedy men as Templer and Johnston, who finished first and second respectively. He was far more at home in a Half-Mile at Walthamstow Football Club Sports; and the following week again won the Half-Mile Handicap at Richmond, this time being handicapped to receive thirty-five yards from the Hon. A. L. Pelham. On the succeeding Saturday he won the Ravenscourt Park Mile Handicap from scratch, beating P. J. Burt, who started off the same mark, pretty easily. We have no intention of giving a mere calendar of all Slade's performances, so noting that C. J. Michôd, the most brilliant cross-country runner ever seen, succeeded in giving him ten yards in a Mile Steeple-chase at Norwood, and fifteen yards in a similar event at the Crystal Palace, we will pass on to the Summer Meeting of the London Athletic Club, where his running in a Mile Handicap conclusively proved that he was in the first rank of amateurs. He ran from scratch, and though at first he did not gain much on his field, yet he came so strongly all through the last lap, and finished up the straight at such a pace, that he was only ten yards behind the winner, to whom he was conceding ninety yards, and covered the full distance in 4 min. 33½ secs.

After such a performance as this, it was natural that Slade should put in a claim for the L. A. C. Half-Mile Challenge Cup, which had been held for nearly two years by Sydenham Dixon, and at the October meeting of the Club, one of the finest races ever seen took place for its possession. Michôd, who had also challenged, made the running, with Slade next, and Dixon lying close at his heels. This order was maintained for about five hundred yards, when the leader began to tire, and was passed by the other two. At the top of the straight, Dixon challenged for the lead, and, after a brief struggle, drew away some six or eight yards, and appeared to be winning in a canter; fifty yards from home, however, Slade came again with a terrific rush, and was only beaten by six inches, in 2 min. 1½ sec. After such a finish, the general opinion naturally was that Slade would have won if he had come a little sooner; but it must not be forgotten that Dixon, believing he had the race in hand, eased slightly, and, until he passed the post, had no idea that Slade was near him; and moreover, that, just then, he was in exceptionally good form, as was proved by the style in which he cut down such men as Benson, Smith-Dorrien, and Sandford, in a half-mile race at Oxford about three weeks later on. Be this as it may, a defeat by six inches is next door to a victory, and on no other occasion has Slade ever been beaten off a mark in any race of half-a-mile or upwards.

This closed Slade's career in 1872, and he commenced the next season by securing the L. A. C. Half-Mile Challenge Cup, by beating W. G. F. Ellis easily, as Dixon was too much out of form to defend it. Up to this time Slade was generally regarded as a lazy runner, who could not make his own pace, and, having no great turn of speed, would probably be beaten by some inferior though speedier man, who would wait on him till fifty yards from the tape. The Champion Meeting proved the utter fallacy of this idea. He jumped off with the lead in the Mile, and though for

two laps Moore repeatedly tried to pass him, Slade would not have it, and all Sandford's efforts in the last quarter were equally unavailing, the Londoner becoming champion for the year without ever being headed from start to finish, and beating Sandford, who was then running better than he has ever done before or since, by six yards in 4 min. 32½ sec. In the Strangers' Mile Handicap, at the Civil Service Sports, he showed further improvement by covering the full distance, on a very unfavourable day, for time, in 4 min. 31½ sec. No one opposed him for the L. A. C. Mile Challenge Cup, for which he walked over twice in 1873, and H. A. Bryden, who challenged for the Half-Mile Cup in the autumn, was beaten by twenty yards in 2 min. 1½ sec. His best performance of all was at Oxford, where he defeated his old opponent Sandford by more than one hundred yards, and ran the mile on a somewhat slow path, in the splendid time of 4 min. 29½ sec. His performances in handicaps were also very remarkable. We will say nothing of the Half-Mile at the Summer Meeting of the L. A. C., where he was supposed to do "level time," as there are several discrepancies in the reports of the race; but in a Two Miles



WALTER SLADE, Esq.

Amateur Champion of England at One and Four Miles.

Handicap, at the Winter Meeting, his time was 9 min. 54 sec., which ties with Scott's best time, and the latter had a clear path and far more favourable day.

Slade's victories during the present year are too recent to need much mention, but that a man who had already run a mile, and who had never gone more than two laps in practice, should beat a large field in a four mile race with the most ridiculous ease, and accomplish the distance in 20 min. 50 sec.—the second best time on record—is almost beyond belief. Slade's style of running, though it has improved of late, is by no means as good as that of many other men we could name. His stride is not particularly long, and he runs so flat-footed, that the nickname of "Old Heels" was not inappropriately bestowed on him by some of his intimate friends. There can be little question that he does not possess any great amount of speed, and his wonderful successes are solely due to his marvellous staying powers. No matter how fast he has been taken along, his spurt at the finish is as brilliant as ever; and when it is remembered that he stands within half an inch of six feet, his stamina is the more remarkable. He is a purely natural runner, doing little training in the ordinary sense of the word, but he lives a very regular life, and takes a good deal of exercise all the year round. No man was ever more popular among athletes, as may be judged from the enthusiastic style in which his great victories have always been received, and no one is apparently less conscious of his own great powers than himself. "What time will Slade do to-day?" was a question we heard asked at Lillie Bridge at the Champion Meeting; "A little faster than the second man," was the reply; and all his friends will join us in hoping that this may always prove true during the whole of his future career.

Our portrait is from a photograph by Messrs. Fradelle & Marshall, 230, Regent Street.

SPORT IN FRANCE AND FATHERLAND.

A QUARTER of a century ago an English sportsman would almost have scouted the idea of a Frenchman in silk or a Teuton on horseback. Eaters of frogs and sauerkraut were considered safer "standing down," and Leech has given us some absurd sketches of Mossoo on horseback. We don't mean to say even now that either nation can be considered "horse-loving" in the sense we use it in England, but the advance made by our neighbours across the channel and also in Germany is pleasingly evident, from the number of horses imported from this island, and the announcements which appear in our sporting journals of race and steeple-chase meetings on foreign soil. We are not now going to enter upon the horse-breeding question, or to inquire into the causes which have produced such startling effects in the shape of high-class racers and steeple-chasers among Gauls and Germans; that is merely a natural consequence of the increasing love of sport which has induced foreigners to purchase our best blood for their *haras*. What must especially strike us in these days is the enter-

prise and liberality with which meetings are organised, and the excellent management by which such large sums of added money are secured. Look at the programme of the May Steeple-chase Meeting at Auteuil, with the princely munificence of its promoters, who put down £1200 for one race, a sum which exceeds that lately given at Bristol and Liverpool, and quite throws into the shade the paltry fifties and centuries which are the staple of our minor gatherings. We may laugh as we please at the idea of a May steeple-chase meeting, and picture to ourselves the absurdity of racing across stinking violets and blossoming "quicks," but then we must make some allowance for French ideas, which a course of sport will doubtless assimilate with our own. Besides, cross-country sport is there carried on under different conditions to those we have been accustomed to regard as correct in this country.

Formerly perfidious Albion supplied all accessories of French and German sport in the shape of horses, trainers, and riders. To a certain extent our racing imitators are still indebted to England for such requisites; but things are rapidly changing in the direction of a home supply gradually springing up to meet the requirements of sport. We have seen and known to our cost that their horses are equal to cutting down English fields both on the flat and across country, and though the training is still mostly in the hands of our countrymen, the services of the British jockey are growing less in requisition year by year. In addition to this the "golden youth" of France and Germany are imitating our gentleman rider school, and rapidly developing into that state of proficiency which we had been led to consider entirely our own. Only lately there have come among us young foreigners of high birth, good position, and almost unlimited means, who have taken quite naturally to our somewhat eccentric manners and customs as a horsey nation, and who have shown themselves quite capable of holding their own among our cleverest owners and managers. Another fact worthy of note is the progress made

by foreign schools of art in depicting subjects connected with the newly imported phase of sport, and rapidly as the French and German painters are overhauling us in the race for fidelity as well as in imaginative ability, they are no less successful in their treatment of scenes and incidents connected with the hunting-field and race-course. Their notions may be foreign, but they express them in that pleasing, if slightly fanciful, style which our animal painters of the present day seem incapable of approaching. We are apt to look at racing and chasing too much in the prosaic style which is our national characteristic, instead of bringing out the poetical feeling which must be associated with their development as national pastimes. We want fewer "maps of horses" than those at present insisted upon by public taste, and more of the sentiment surrounding sport which we are too apt to despise as "French kickshaws," and to compare odiously with our boasted solidity, both of mind and food.

THE DUKE OF HAMILTON'S STUD.—We are authorised to state, that the whole of the Duke of Hamilton's horses in training, brood mares, &c., will shortly be brought to the hammer, his grace having decided to retire from the French Turf.

THE DUKE OF ROXBURGHE'S HORSES.—At the Duke of Roxburghe's farm, at Over Roxburgh, near Jedburgh, on Wednesday week, ten valuable horses, said to be worth £100 each, were burnt to death.

THE COMMITTEE ON HORSES.—In the House of Commons, on Monday night, Mr. Chaplin gave notice that on an early day he would call attention to the report of the Committee on horses.

WINDSOR SUMMER MEETING.—At this meeting a cup of £300 will be given, with £100 added.

THE GLOBE THEATRE.

WIG AND GOWN.

THE power over audiences possessed by individual actors, and exercised pre-eminently for a long time by the most popular of living comedians, Mr. J. L. Toole, has seldom been so conspicuously exemplified, as in the case of the new piece, *Wig and Gown*, written expressly for Mr. Toole, for his farewell engagement at the Globe; where, produced on Easter Monday, it is nightly drawing crowded houses, and is likely to continue on the bills as long as he remains at this house. Although entitled a domestic drama, *Wig and Gown* has no pretensions to that designation; it is in reality a three-act farce of the ludicrous kind in the first two acts (indeed the whole of the second act closely borders upon burlesque) until near the close, when the one redeeming and only strong situation in the entire piece takes place, and with which it might appropriately have terminated. It is novel in conception, and is rendered so strikingly effective by Mr. Toole's impulsive fervour and impressiveness, that by contrast the inherent weakness of the third act becomes doubly apparent. As a farce even, *Wig and Gown* will not bear critical examination. The groundwork of the plot has been suggested by the late *cause célèbre* of the Tichborne case; and except in two or three instances, there is an absence of that directness and point of dialogue, which the author displayed in his *Two Roses*, and many of the incidents are forced and improbable, the most glaring of which being, that Mr. Siel, the arch designer of the scheme, and setter up of the fraudulent claimant to the disputed title and estates, and moreover, a principal witness in the case, could have induced the defendant's solicitors to engage as their leading counsel a barrister, whose utter incapacity had been notorious to the profession for years. Then again the leading character, and the others are the merest sketches; Mr. Hammond Coote, is an impossible Barrister—impossible at least since the institution by the Inns of Court, of examinations previous to being "called." Surely no barrister, no matter how incompetent or nervous, could forget for which side he was engaged, and blunderingly flounder as Mr. Coote does in the trial scene in the second act; all of which, however, is condoned by the exuberant drollery of Mr. Toole. Notwithstanding these radical defects, and its weakness as a dramatic work, *Wig and Gown* serves as an admirable vehicle for the display of the irresistible humour and grotesque but ever-artistic acting of Mr. Toole, who is never so amusing or entertaining as when representing patient and good-natured endurance of minor domestic troubles, or the embarrassments and mental perturbation of a timid and nervous individual. The piece, or rather we should say, Mr. Toole's creation of the poor briefless barrister, 'Hammond Coote,' is an enormous success, whether as seen in his humble home, in the first act, enduring the taunts of his wife, and aiding in keeping up false appearances before an aristocratic visitor, with his quiet and subtle pathos, suggested merely in a momentary change of tone, at discovering that his wife is about cutting up his gown,—the last link that connects him with his profession, for he has been briefless for the last three years,—to make a jacket for one of his sons; or in the sudden revulsion to exuberant exultation, when his clerk enters with a brief, accompanied by a cheque for fifty pounds. Every phrase is delineated by consummate art and comic power, which convulses the house with laughter, from beginning to end; to be again renewed during the next act, when he is engaged as the leading counsel for the Hon. Miss Kenreutie, the sister of the late Lord Kenreutie, whose title and estates are being claimed by an individual fraudulently representing himself as the son of the deceased peer, aided by his confederate, Soubyson Siel. Here poor Coote flounders most hopelessly, commits all sorts of absurd blunders, strengthening his opponent's case, and injuring that of his client, by his incapacity, and muddling the whole affair, drawing down upon him the ridicule of the whole court, and the frequent rebukes of the judge—he continually drops his briefs—in which he never can find his place—puts wrong questions, drops photographs of popular ballet girls, which were in the pocket of his son's coat, which he puts on instead of his own, and perpetrates numerous other ludicrous inconsistencies, until suddenly, an answer given by Siel, then under examination, recalls to Coote's mind a faint recollection of his own early days, and he instantly becomes a changed man, vehemently pouring out a torrent of cross questions to the scheming Siel, who in his turn becoming nervous and alarmed, is compelled to make such acknowledgments as confirm the suspicion which had suddenly dawned upon the reviving recollection of the previously imbecile and confused advocate, that he, Coote, was in reality the son of the late Lord Kenreutie, and the rightful heir to the title and estates fraudulently claimed by the plaintiff. The sudden change of manner of Mr. Toole, on awakening to the consciousness of the truth, the misty confusion of brain entirely disappearing and the impetuosity with which the torrent of damning questions to the cowering and half-fainting witness flow from his lips, render this situation as powerfully effective and impressive as anything that has been seen on the stage for a long time. After this the third act forms an anti-climax, and seems altogether superfluous. It only serves for an opportunity to overcome the scruples arising from the aristocratic yearnings of Mrs. Coote, now Lady Kenreutie, to the marriage of her daughter, Victoria Alice, with an obscure young surgeon, whose cause is successfully advocated with charming grace and natural ease by Edward Albert (Miss Glover), one of the juvenile Cootes' dressed up in the now inherited wig and gown of his father.

Mr. Toole, as the central figure in the play, is as we have indicated, the life and soul of it, and to his acting alone is due the success achieved. The other characters are for the most part mere sketches, and wholly subordinate, some of them nevertheless acquiring extrinsic merit by the ability with which they are represented. Foremost amongst these is the Justice of Mr. Arthur Cecil, who, in make up, bearing, and numerous little artistic touches, was absolute perfection. Mr. Brough, too, as the smooth, ever-complaisant and philanthropic old schemer, 'Soubyson Siel,' bestowed infinite pains and care on a somewhat

difficult personation. Mr. Howard's aged witness, 'Samuel Marigold,' is admirable, and Miss Maria Daly, as in all she undertakes, gives life and character to the eccentric elderly spinster, the 'Hon. Miss Kenreutie.' The pretentious vulgarity of 'Mrs. Coote' is well represented by Miss T. Lavis, and Miss Carlotta Addison is pretty as her gentle daughter 'Victoria.'

The comedy has been followed during the week by Mr. Hollingshead's laughable farce of *The Birth-place of Podgers*, with Mr. Toole in his well-known personation of the persecuted 'Tom Crankey,' and preceded by a slight sketch by Mr. C. M. Rae produced for the first time on Monday evening under the title of *Billy Doo*, which produces infinite merriment from the combined efforts of Messrs. Toole, Lionel Brough, Arthur Cecil, and Miss Ellen Johnstone. 'Billy Doo' (Mr. Toole) the "champion" bill sticker of a rural village, causes infinite annoyance to an irritable elderly gentleman, 'Mr. Theophilus Spruce' (Mr. Arthur Cecil) by continually covering the dead wall facing the bachelor's secluded residence with illuminated posters; but which are as incontinently torn down by Mr. Spruce, to the equal vexation of the bill-sticker. Each are on the watch for the delinquent, when a grocer's assistant, 'Dick Spooner' (Mr. Lionel Brough) who having carried on a correspondence through the *Matrimonial News* with a young person, one 'Seraphina Somers' (Miss Ellen Johnstone) arrives to meet his innamorata; while awaiting her coming, Dick amuses himself with the placards on the wall, and while so engaged is pounced upon by Mr. Spruce and Billy Doo and belaboured unmercifully by each in turn, being taken by the former for the bill-sticker, and by latter, for the destroyer of his handy work and he is eventually consigned to durance vile, in an adjacent pig-sty, while Spruce goes in search of a constable. Seraphina now arrives and mistaking Billy Doo, who has donned Dick's hat and coat, for her unknown correspondent, addresses him as "Popsey Wopsey," the signal agreed upon to ensure recognition. Billy Doo of course, can make nothing out of the mysterious young woman, and the situation becomes ludicrously amusing—intensified by the suppressed agony of Dick who witnesses the proceedings from his place of imprisonment, and moreover, hears Seraphina's confession of the deceit she had practised on him in misrepresenting herself as the possessor of £500. Mr. Spruce now returns having failed in finding a constable—and after some further embroglios, mutual explanations take place, and the lively and very amusing trifle is brought to a satisfactory conclusion.

THE PRINCE OF WALES'S THEATRE.

THE production of Sheridan's comedy *The School for Scandal*, at the little house in Tottenham Street is, from whatever point of view it be regarded, a theatrical event of considerable importance. After the long run of the comedy at the Vaudeville, its intermittent revival at the Haymarket, and its performance by a distinguished company for the benefit of Mr. Benjamin Webster, at Drury Lane, one can scarcely wonder perhaps that certain cross-minded critics should ruefully exclaim,—“Hold, enough!” At the same time we must remember that every fashionable theatre has its loyal clan of supporters, whose tastes the manager has a perfect right to consider before giving a single thought to that awful power the press—if, indeed, in dramatic affairs the press be such a power after all—while outside that clan float, as it were, a curious and independent body of playgoers, who, critics notwithstanding, have an obstinate habit of seeing and judging for themselves. We feel confident that Mrs. Bancroft shrewdly gauged the tastes of her public—and it is no small one—when she set about the Prince of Wales's revival of the famous comedy. All things considered, the experiment was courageous, but already prolonged success of it appears assured, and, we say frankly at the outset, thoroughly deserved. First, as to the acting. Portentous critics, who, when the century was young, saw the great Smith's Sir Peter, sir, and unapproachable Mistress Jones's Lady Teazle, sir, warned us that Mr. Hare and Mrs. Bancroft would alike fail. We were likewise prepared for the failure more or less (and rather more than less) of the rest of the company, and especially bidden to regard the idea of Mr. Bancroft's attempting the part of 'Joseph' as "too absurd." Well, Mrs. Bancroft's 'Lady Teazle' is from first to last a most exquisite performance. A performance fresh and new in its perfect naturalness. We miss from it the tragedy-queen air of the *harlequinade* with which the impersonation has for a generation been clothed, and we hail the pleasant transformation with a feeling of intense pleasure. It is heresy to give expression to this feeling of gratification, but we do not mind that. Heresy in theatrical matters has its charms, Mrs. Bancroft has boldly burst the bonds of stage tradition and we thank her for it. Her impersonation is not this Lady Teazle or that Lady Teazle, perhaps but it is hers and possibly Sheridan's. It may be as well in reviewing the performance to bestow an occasional thought on the defunct author. In approaching him Mrs. Bancroft, with commendable wisdom, sought to realize most powerfully the true character of 'Lady Teazle,' not its fashionable veneering. The heroine of the comedy is a fresh-hearted country girl, who, in the whirl of fashion and play, has temporarily "lost her head," she is not, we take it, the stilted artificial creature we have been in the habit of seeing. The better self of 'Lady Teazle' was never more exquisitely portrayed. The delicate art of the part was most happily exhibited in the glimpses which she afforded of the real woman—she whom Sir Peter had met and conceived an old man's attachment for away from town and its corrupting influences. Her part in the quarrel was never more daintily portrayed. The key is quiet throughout, as befits the surroundings of the Prince of Wales's stage, but the acting rises to a point of genuine power in the most famous scene, where the toppling over of the screen reveals Joseph's villany, and places the lady, who has been more "sinned against than sinning," at serious odds with her husband. Nothing could be finer than Mrs. Bancroft's acting in this literally trying situation. Overcome by the sudden shame of her position, she approaches Sir Peter with faltering steps, as if to crave his forgiveness; she is repelled, and with a look mutely eloquent, slowly and hesitatingly turns to leave the apartment. Hereupon Joseph makes one step towards her, she with a look of supreme scorn and loathing, the intensity of which must be seen to be realized, retires, another being: his and the world's Lady Teazle once more, not her doing husband's. Mrs. Bancroft's 'Joseph Surface' satisfies us. We never cared for the Iago, "first Robber at the Vic" type of 'Joseph Surface,' the individual who takes "the gods" into his confidence—who whispers his "asides" in a tone of voice loud enough to be heard at the furthest extremity of the house. The real 'Joseph Surface' was a gentleman who did not wear his heart upon his sleeve. The only fault that we could find in Mr. Bancroft's performance was that it was too sketchy. Every additional repetition will give it

roundness, and, eventually, leave little or nothing to be desired. The 'Charles Surface' of Mr. Cogan is as nearly perfect as any performance we ever saw. There is nothing stazy about the "go" of it and he succeeds in removing all suspicion of priggishness which, in some hands the character has been made to express. Mr. Hare is not quite successful as 'Sir Peter Teazle.' In drawing—to borrow a simile from our friends the artists—the part is perfect, but it lacks colour. There is nothing to condemn in his realization, it is true, but on the other hand there is little to praise—rhapsodically, he fails, as he always has failed in the expression of emotional power. In the finesse of the part, those minute touches which betray the artist if they fail to show the genius, he is admirable. Little details of gesture, subtle inflexions of the voice, touches of a stiff old-fashioned yet withal courtly manner, all these are present; but one misses those bursts of feeling, to which one is accustomed, and it seems reasonable enough to look for in the 'Sir Peter.' In a word this fine actor is overweighted. Mr. Lin Rayne's 'Sir Benjamin Backbite' is a clever and conscientious bit of acting. It has been the custom for more years than we wot of to give the part of 'Sir Benjamin' to a low comedian. The nephew of Crabtree (played at the Prince of Wales's respectively enough by Mr. A. Wood) is a finicking fop, if you please, but he is a polished one. It is impossible to conceive the idea of a 'Backbite,' like Mr. Buckstone's, for example, writing elegant twaddle in the shape of odes or "sonnets to his mistress's eyebrows." Throughout Mr. L. Rayne's acting was most consistent, and showed the earnestness of the student and the intelligence of "the reader" in every line that he uttered. The parts of 'Careless,' 'Rowley,' 'Moses' (played with a commendable abstinence from "gag," and not too pronouncedly Jewish), 'Snake,' and 'Trip,' may be dismissed in a word. They were respectively rendered by Messrs. Herbert, Cathcart, Glover, and Newton respectively. Mr. Cathcart, it may be mentioned, follows in the track of his predecessors, and makes 'Rowley' unnecessarily lachrymose. Mrs. Leigh Murray is an admirable 'Mrs. Candour,' and Miss Fanny Josephs an elegant, if inadequate 'Lady Sneerwell.' Miss B. Wilton walked through the part of 'Maria' satisfactorily. Mr. Collette's old men are all alike. But for the distressing frequency of his forced laughter, his Sir Oliver Surface might have been Dr. Sutcliffe, or Adam in *As You Like It*, or even a mild Lear. We will have occasion to refer again to the *School for Scandal* at the Prince of Wales's, when we shall endeavour to do justice to the superb and altogether tasteful manner in which the comedy has been mounted.

FRENCH PLAYS.

It often happens that the play makes the artiste, but it still more frequently occurs that the artiste makes the play. That a signal illustration of this fact is furnished by the actual performance, at the Princess's, of Balzac's drama of *La Marâtre*, with Madame Marie Laurent in the rôle of the wicked *belle-mère*, none who may witness the representation of this celebrated production, will feel inclined to deny. Balzac's intimate acquaintance with the occult workings of the human heart, as evidenced in his numerous powerful contributions to the library of fiction is beyond dispute; and of his aptitude for the natural, yet histrionically effective delineation of character, the piece under notice supplies conclusive demonstration. But in what may be termed the technical department of the playwright's vocation, the great author is at fault. A writer may be able to invest his tale with thrilling interest in the pages of romance, and yet in a stage condensation of his story, prove incapable of selecting and distributing his incidents with a due regard for the exigencies of the dramatist's art. The play of *La Marâtre* abounds with excellent material, but while one act is rendered *ennuyant* by a superfluity of dialogue, in the next we are allowed no repose by the incessant character of the action, until at length the positive surfeit of incidents extracts from us a confession of wearisome satiety. Moreover, the events chosen for representation are tinged with a lugubrious hue that saddens the heart of the spectator; and our predominant feeling, at the final descent of the curtain, is that if such occurrences as the dramatist has sketched may be accepted as a true picture of life in any sphere of society, human nature must be worse than we have hitherto considered possible. The development of the plot extends over five acts, but the leading idea of the play may be indicated in a few words. Gertrude, the second wife of a retired General, and Pauline, her step-daughter, both love Ferdinand, the General's clerk. At first, Ferdinand responds to Gertrude's passion, but soon Pauline possesses his entire affection. The mother-in-law exerts all her influence with her husband to secure the union of Pauline with M. Godard, a gentleman who asks the hand of the young girl. Pauline, on her part, gains possession of some compromising letters written by Gertrude to Ferdinand, and threatens to expose her to the General. But the guilty woman contrives to administer a slight dose of landanum to her daughter-in-law, and during the leaden slumber which overcomes the latter, extracts from her pocket the dangerous epistles. Not to be outdone, Pauline poisons herself with some arsenic obtained from her mother's desk. Just as Gertrude is about to endure the punishment due to a murderer, the daughter reappears on the scene in a dying condition, and confesses the truth. In despair at the death of his mistress, Ferdinand also destroys his existence. The bereaved father and deceived husband falls senseless to the ground—and *la marâtre*, as with a look of the wildest agony she views the ruin she has caused, tears her hair in maniacal frenzy. Thus ends a play, which, though at moments terrible in its effect, is unhealthy in its tone from the utter absence of moral sentiment, and revolting to the majority of its hearers by reason of the hideous examples of stage humanity which it forces on their attention and contemplation. The grand feature of the performance at the Princess's is, of course, Madame Marie Laurent's assumption of Gertrude. It is no small triumph for the actress that she succeeds in imparting a semblance of reality to an essentially improbable and unnatural creation. The subtle skill with which, even when depicting the darkest phases of the infamous step-mother's character, Madame Laurent contrives to touch a chord of true womanly feeling, and to show that Gertrude with a fiendish proneness to evil, is human still, proves the veteran actress entitled to hold an honoured place amid the select band of great artistes. In the acting of the minor rôles there is nothing to call for comment. All are fairly played, but to Madame Laurent's genius alone must be ascribed whatever favour may be extended by the London public to Balzac's dramatic abortion known as *La Marâtre*.

LIEBIG'S liquid extract of beef does not require cooking or warming. It is in the form of a foreign liqueur; is composed of beef, brandy, and tonics. Sold by grocers and wine merchants as a high-class cordial or liqueur, and by druggists, as a superior nutritive tonic. Wholesale consignees, G. Gordon & Co., Italian warehousemen, 77, West Nile-street, Glasgow.—[ADVT.]

BREAKFAST.—EPPS'S COCOA.—GRATEFUL AND COMFORTING.—"By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected cocoa, Mr. Epps has provided our breakfast tables with a delicately flavoured beverage which may save us many heavy doctors' bills."—*Civil Service Gazette*. Made simply with Boiling Water or Milk.—Sold by Grocers in Packets only, labelled—JAMES EPPS & Co., Homoeopathic Chemists, 48, Threadneedle-street, and 170, Piccadilly; Works, Euston-road, London.—[ADVT.]

CRITERION THEATRE.

NORMANDY PIPPINS.

AN "Original Musical Absurdity," appropriately so styled in the bills, and entitled *Normandy Pippins*, was, after a week's postponement, produced here on Saturday last in succession to Mr. Gilbert's *Topsy-turvydom*, on which it is a decided improvement. Although not distinguished for much smartness of dialogue, the new trifle possesses a combination of other merits, which renders it infinitely amusing, and which secured its unequivocal success. First there is abundance of light and sparkling music, selected from the liveliest strains of Lecocq, Offenbach, Gungl and Montgomery, supplemented by contributions by Mr. Stanislaus the present musical director of the theatre—all crisply executed by the excellent orchestra—and charmingly rendered by Miss Fanny Holland and Miss Hughes (Mrs. Gaston Murray) as the two leading vocalists—then there is the humorous acting of Mr. J. Clarke and Mr. E. W. Garden as the rustic rivals, 'Jolivet' and 'Petitot,' for the hand of 'Lina,' the young Normandy maiden (Miss Fanny Holland), Mr. David Fisher in an admirable burlesque make up as the idiotic and pompous 'Mayor,' and Mr. F. Dewar, also most grotesque as the Chevalier (d'Industrie), 'Bungaroo.' The costumes of the other dramatic personæ and the chorus of Normandy peasants are exquisitely bright and picturesque, and the scene in which the action takes place, is a charming landscape, with its trees, sunny glades, old bridge and river, depicted with marvellous realism by the veteran Mr. T. Greene. This scene may be pronounced to be a masterpiece of scenic art. The story of *Normandy Pippins* is a domestic sketch of rustic life, and as coherent as the plots of such pieces of "absurdity" usually are.

'Jolivet,' a young miller (Mr. J. Clarke), is, to the great chagrin of his disappointed rival, 'Petitot' (Mr. E. W. Garden), about to be married to the pretty sempstress, 'Lina' (Miss Fanny Holland), about whose antecedents, we learn from a trio sung by three "Normandy Pippinesses," there hangs some mystery; and the fun of the piece arises from the comic perplexities of 'Jolivet,' first in consequence of having insulted the mayor, who threatens to postpone the marriage, but subsequently withdraws his opposition rather than miss the delights of the wedding breakfast, and subsequently when he learns from the Chevalier Bungaroo (Mr. F. Dewar) the concocted story of Lina having been previously married. The dry humour of Mr. Clarke, both in tone and manner, in both these situations, is irresistible and artistic. Jolivet's rival, Petitot, has in the meantime availed himself of a favourable moment, when Lina, piqued at the continued absence of Jolivet from the wedding feast, renews his suit to her, and persuades her to throw up her neglecting swain; but as he overhears the Chevalier's story, as imparted to Jolivet, he in his turn repudiates her. Further complications ensue on the return of the Chevalier, who now recognises Lina as his long lost daughter, and on the entrance of Madame Maraboni (Mrs. Gaston Murray) who claims some kindredship to Petitot, the necessary explanations follow, and Jolivet and Lina are restored to happiness. The whole of the music is bright and cheerful, two of the members being especially taking, and meeting with immense applause. Then there is the air in praise of the delights of the farm promised her by Jolivet, admirably sung by Miss Holland—and to which there is an effective refrain for the chorus, indicative of the respective characteristics of the denizens of a farmyard and a medley burlesque bravura duet between Mrs. Gaston Murray and Mr. Dewar, terminating in a reminiscence of the latter's Royalty success, *Captain Crossree is my name*, which is nightly redemanded.

THE STRAND THEATRE.

A CRIMELESS CRIMINAL.

A VERY amusing and rattling little farce, by Mr. Martin Beecher, which occupied little more than twenty minutes in presentation, was produced here on Monday evening under the title of *A Crimeless Criminal*, the fun of which arises from the fruitless endeavours made by a young teacher of music to get rid of a watch which he had somewhat abruptly taken from an elderly stranger on Hampstead Heath, under the mistaken supposition that it was his own property, of which he had been robbed. On returning to his lodgings, he is horrified at discovering his own watch hanging up, and that in snatching the stranger's watch, he had committed highway robbery. To get rid of the compromising article, he flings it out of the window, but the relief to his mind is only temporary, for the policeman on the beat had picked it up and returned it. He then hangs it on the back of an electioneering agent who comes to solicit his vote for the ensuing contest for the borough; but here his intentions are again defeated, for the agent sends the watch back by the musician's landlady, to whom he now gives it as a birthday present for her daughter. Failure again follows—for the inebriated husband soon appears, in a fit of indignant jealousy, and once again restores the much-dreaded evidence of the unintentional crime; finally the identical elderly proprietor of the watch makes his appearance to negotiate for music lessons for his daughter, and the poor professor recognizes him, not only as the victim of his supposed robbery, but as the father of the young lady whom he hoped to make his wife. A little explanation sets all matters to rights. The professor gains the favour and consent of the father to his marriage with his daughter, by fulfilling the promise he had made of restoring his property to him. The leading parts in this amusing trifle are crisply rattled through by Mr. Terriss, as the musical professor, and unintentional footpad, Mr. H. J. Turner as the elderly victim, Mr. C. H. Stephenson as the tipsy land-lord, Miss Fanny Hughes as the daughter, and Mrs. Raymond as the vulgar and garrulous landlady.

NEWRY.—This horse has been purchased for 1500gs by Mr. Groucock, who last week bought Lady Alice for 700gs. Newry will remain under the care of T. Brown.

KEEP THE HAIR UNBLEMISHED.—"I am like an old hemlock—withered at the top," said a venerable Indian chief, pointing to his thin and bleaching locks. Thousands of men and women in civilised society, much younger than the old Sagamore, are like him, "withered at the top," simply because they have neglected to use the means of preserving and beautifying the hair which science has placed at their disposal. If Mrs. S. A. ALLEN'S WORLD'S HAIR RESTORER be faithfully applied to the fibres and the scalp, it is impossible that the hair should decay, wither, or fall out. This matchless preparation not only keeps the hair alive and the skin of the head in a healthy and clean condition, but actually restores and renews the original youthful colour, multiplies the filaments, and imparts to them a lustre, flexibility, and wavy beauty unattainable by any other mode of treatment. Sold by all Chemists and Perfumers. Price 6s. Depot: 114 & 116, Southampton-row, London, W.C.—[ADVT.]

TWENTY YEARS YOUNGER.—To say that hundreds of maids, wives, and widows look twenty years younger than they are in consequence of the complexional freshness derived from the use of HAGEN'S MAGNOLIA BALM, is simply to state an absolute fact, which might be promptly verified by direct testimony if ladies were as willing to tell their ages as to use the best means of making themselves lovely. Nature sometimes, but very rarely, crowns the charm of perfect features with a complexion of exquisite clearness; but even then time soon begins to make inroads upon the velvet cheek, the fair white brow, the ivory bust, the rounded arm. To preserve the "glory of woman" unblemished, even after the meridian of life has been passed, it is only necessary to use daily this cooling, healthful vegetable preparation, which is sold by all Chemists and Perfumers, at 3s. 6d. Depot: 114 & 116, Southampton-row, London.—[ADVT.]

OPERA COMIQUE.

THE maxim that it is impossible to have too much of a good thing seems, in the case of Offenbach's *Génévieve de Brabant*, to rank among the most devout credenda of the playgoing community of London. Six hundred representations have failed to diminish the popularity of this sparkling composition, which on its replacing *Madame Angot* in the programme of the Opera Comique last Saturday evening, was listened to by a large assemblage, with as much attention as though the charming melodies with which the work abounds had not already for years delighted the audiences of the Gaiety and Philharmonic. On the merits of so universally known a production, it is needless to dwell here, but in justice to Mr. Charles Morton, who is now the sole manager of this house, we must record the unsparing liberality with which in a scenic and spectacular point of view, he has presented the perennial opera to the public. Miss Emily Soldene is still the 'Drogan' of the cast, and while her vocalisation satisfies many, her personal advantages cannot fail to please all patrons of the theatre. The 'Duchess' now falls to the share of Miss Marie Cortaine, who, to decided vocal skill unites what predominant taste stamps as the advantage of a foreign accent. Miss Clara Vesey sustains her original character of the Page, and both her vivacity of style and beauty of form are as effective and charming as ever. Of Mr. John Rouse's assumption of the Duke, and the rendering of the renowned gendarmes by Messrs. Marshall and Bury, it will be sufficient to remark that time has not decreased the vocal and histrionic excellence of these performances; and a grotesque quadrille by the "Clodoche" troupe of dancers, introduced into the last act, unquestionably enhances the attraction of the representation. A prelude to the chief feature of the programme has been provided in the shape of a slight operetta entitled *My New Maid*. The music is by M. Lecocq, and receives efficient interpretation from Miss Albertazzi and Miss Violet Granville; but the trifle is of an entirely unambitious description, and will only serve the purpose of "playing in" the numerous audiences attracted from far and near to view the fadeless glories of *Génévieve de Brabant*.

Foreign Theatricals.

(FROM OUR OWN CORRESPONDENT).

PARIS, 16th April, 1874.

La Lettre Rouge, a drama in five acts from the pen of MM. Marc Fournier and Jules Derrina, has been the latest novelty at the Ambigu. The heroine of the piece, Hester Grynne, is convicted of adultery and condemned to public exposure, and to be branded with the mark of shame. A free pardon, however, is promised, on condition of her divulging the name of her paramour. She refuses, and the sentence is mercilessly carried into effect. But Hester has not been a really guilty adulteress. At the time of her fault, she believed her husband dead, and the sin of an illicit intercourse can alone be justly laid to her charge. At length the marital obstacle to the happiness of the guilty pair conveniently dies, and then of course the lovers unite in a lifelong embrace, and walk gaily over the tomb of the departed husband. In respect of its leading theme *La Lettre Rouge* may in fact be described as *tout ce qu'il y a de plus français*. The literary merits of the drama are, however, meagre, and on the suitability of its subject to the temper of French audiences, with the powerful acting of MM. Lambert Vannoy et Faille, and Madames Gériça and Thais Petit, must alone rest its claim to popularity.

At the Folies Dramatiques, a new three act opera, written by MM. Dubreuil and Chabrilat, and composed by M. Cadès, has been produced under the title of *La Belle Bourbonnaise* with considerable success. The triumph of this work is hardly likely to prove commensurate with that of *La Fille de Madame Angot*, but then the latter opera has assumed an entirely exceptional rank in the annals of the lyric stage. Musical prodigies must not be expected every day, and though scarcely a great composition, *La Belle Bourbonnaise* has many qualities which render it acceptable at the present time. The music is light and *spirituelle*, and various of the melodies promise to become exceedingly popular. Not a little of the success achieved is due to the artistic rendering of the piece by the talented company engaged at the Folies Dramatiques. Mlle. Desclauzas as 'la Belle Bourbonnaise' acts and sings à ravir, and the support she receives from such lesser luminaries as Mlle. Tassilly and MM. Ste. Foy and Milhen imparts to the brilliancy of the chief star an augmented lustre.

A comedy in one act, and in verse, called *La Belle Paule*—the work of M. Denayrouse—is in rehearsal at the Théâtre Français.

M. Hostein, of the Renaissance, has just received a copy of Lecocq's opera bouffe of *Giroflé-Girofla*, which is now attracting all Brussels to the Théâtre des Fantaisies. The piece will not, however, be brought out in Paris before the winter, when it is to be interpreted by a distinguished troupe selected chiefly from the artistes of the Chatelet. In the meantime *Les Bibelots du Diable* continue to draw crowded houses.

The management of the Chatelet have made two valuable acquisitions by engaging MM. Nicot and Miral to sustain prominent characters in *La Belle au Bois Dormant*.

Thanks to the charming tableaux of *L'Aveugle de Saint Sulpice*, *La Salpêtrière*, and above all of *Le Bouge*, the drama of *Les Deux Orphelines* still renders the Porte St. Martin one of the centres of theatrical attraction.

At length we are to have *La Périchole*, than which no forthcoming novelty has ever been looked for with greater interest or curiosity. Report speaks highly of the music, the orchestration of which Offenbach has only just completed.

Colin Tampon is the title of a fairy spectacle in seven tableaux announced for immediate representation at the Chateau d'Eau. Rumour avers that the *mise en scene* will eclipse anything before attempted at this theatre.

Previously to the approaching close of the season, the management of the Folies Bergères are changing their programme nightly. *Les Femmes de Feu*, with Madame Marquitta in the central rôle, has been received with deafening applause.

Lovers of the poetry of motion are delighted with the announcement that next week the usual *soirées dansantes* will be resumed at the gay Mabilles.

(FROM OUR OWN CORRESPONDENT.)

MADRID, 10th April, 1874.

DURING the week, the stage of the Teatro de Apolo has been occupied by a drama called *El Buen Caballero*. Doña Matilde Díez, who in even the most repulsive characters invariably wins the emphatically expressed approval of her audiences, has achieved another triumph by her superb rendition of the rôle of 'Doña Elvira.' As the infante 'Don Sancho,' the youthful artiste Senorita Alverá hardly evinces the requisite power, but this lady's performances are never displeasing. Don Antonio Vico completely merges his individuality in that of 'Fortunio,' and the chief comedian, Mariano Fernandez, has never before figured to so much advantage as on the present occasion. The plot of the piece is founded on a semi-forgotten Spanish legend of the year 1008, and Señor Gutierrez has treated his theme after his usual masterly fashion. Much credit is due to the management for the chronological correctness with which they have costumed the piece, as all the dresses are faithful reproductions of the garb of the 11th century.

At the Teatro Jovellanos the play called *La Conquista de Madrid* has been brought out with éclat.

Las Manzanas de Oro continue to verify this title by proving the source of a golden harvest to the Directors of the Teatro Español.

Don Victor Balagar's drama styled *Don Juan de Serrallonga* has drawn large assemblages to the Teatro Martín.

Races Past.

NEWMARKET CRAVEN MEETING.

FIRST DAY.

TUESDAY, April 21.—The CRAVEN STAKES of 15 sovs. each, 5 ft, with 100 added; the winner to be sold for 500 sovs. or to carry 14lb extra, if for 100 sovs. allowed 14lb; winners extra; the second received 50 sovs. out of the stakes. R.M. (1 mile 17 yards). 8 subs.
M. Lefevre's ch c Drummond, by Ratanplan—Eglantine, 5 yrs, 10st 4lb (not to be sold) Fordham 1
Sir J. D. Astley's b g Vanish, 5 yrs, 7st 11lb (£100) Mordan 2
Betting: 6 to 1 on Drummond, who waited till inside the distance, where he drew away and won easily by a length.

MATCH: 8st 7lb each; 50, h ft. Last half of D.M.
Admiral Rous's br f Bonnet's o' Blue, by Broomielaw—Blue Bottle, 3 yrs Fordham 1
Mr. C. Alexander's b g by Peon—Cordelia, 3 yrs Parry 0
Betting: 4 to 1 on Bonnet's o' Blue, who waited till a furlong from home, where she dashed ahead, and won in a canter by three lengths.

THE BRETHRY PLATE of 200 sovs., added to a Handicap Sweepstakes of 15 sovs. each, 5 ft, for three-year-olds and upwards; winners extra. Brethry Stakes Course (6 furlongs). 47 subs.
Lord Annesley's b c by Artillery—Finesse, 3 yrs, 6st 5lb. F. Archer 1
Prince Soltykoff's Morocco, 4 yrs, 6st 12lb Major 2
M. Lefevre's Blenheim, 6 yrs, 9st 12lb Fordham 3
Also ran: Azalea, King George, St. Liz, Padoroshna, Bridal Wreath, Nugget, and Plantagenet.

Betting: 5 to 2 agst the Finesse colt, 9 to 2 agst Blenheim, 5 to 1 agst St. Liz, 6 to 1 agst Azalea, and 10 to 1 each agst Morocco and Padoroshna.
Azalea, in the centre of the course, was first away, attended by the favourite, St. Liz, and Blenheim on the left, and Padoroshna and Nugget on the right, till rising the hill, where Morocco, who had always been holding a good place near Blenheim, drew up, and a distance from home singled himself out with the Finesse colt, the pair running locked together. The latter, however, though in trouble, stayed longest, and getting the best of it in the last three strides, won a fine race by a head; a length and a half between second and third, St. Liz was fourth, King George fifth, and Padoroshna next.

THE SIXTEENTH SALE STAKES of 50 sovs. each, h ft, for three-year-olds; colts 8st 10lb, fillies, 8st 6lb; the second saved his stake. A.F. (1 mile 2 furlongs 73 yards). 10 subs.

Mr. W. S. Crawford's ch c Jeames, by Canbuscan—Plush T. Chaloner 1
Mr. Somerville's b c British Volunteer Mordan 2
Lord Lascelles's b f La Jeunesse F. Archer 3
Betting: 5 to 4 on La Jeunesse, 2 to 1 agst British Volunteer, and 4 to 1 agst Jeames.

British Volunteer, in the centre, made running till rising the hill, where Jeames went to the front, and won easily by two lengths; half a length between second and third.

THE FIRST YEAR OF THE SIXTEENTH NEWMARKET BIENNIAL STAKES of 10 sovs. each, with 100 added, for three-year-olds; colts, 8st 10lb, fillies, 8st 6lb; the second received 10 per cent, and the third 5 per cent. R.M. (1 mile 17 yards). 57 subs.

M. Lefevre's b f Miss Toto, by Lord Clifden—Baroness, 8st 6lb Fordham 1 w.o.
Col. Carleton's b c Reverberation, by Thunderbolt—Golden Horn, 8st 10lb Jeffery 1
Mr. W. S. Cartwright's ch c George Frederick, 8st 10lb Custance 3

Also ran: Cambyes; ch c by St. Albans—Gloire de Dijon, Aquilo, Sugarane, Exile, Trent, and Sister to Ryshworth.
Betting: 11 to 10 agst Miss Toto, 9 to 2 agst George Frederick, 5 to 1 agst Sugarane, and 15 to 1 agst Cambyes.

A dead heat, George Frederick being two lengths behind the pair; Trent was fourth, Aquilo fifth, and Gloire de Dijon colt next; Cambyes was last. Miss Toto afterwards walked over, and the stakes were divided.

A HANDICAP SWEEPSTAKES of 15 sovs each, 5 ft, if declared, for three year olds and upwards. Last six furlongs of D.M. 7 subs, 3 of whom declared.

M. Lefevre's br c John, by Dollar—Sister to Filius, 4 yrs, 8st T. Jennings w.o.

A SWEEPSTAKES of 100 sovs each, h ft, for three year old colts, 8st 10lb each; 4lb produce allowance. D.M. (7 furlongs 210 yards). 4 subs.
Lord Falmouth's ch c Atlantic, by Thormanby—Hurricane, 8st 10lb F. Archer w.o.

THE THIRTY-EIGHTH TUESDAY RIDDLESWORTH STAKES of 200 sovs each, h ft, for three year olds; colts 8st 10lb, fillies, 8st 7lb. D.M. (7 furlongs 210 yards). 3 subs.

Lord Stamford's ch c Rostrevor, by Thormanby—Lady Augusta, 8st 7lb F. Webb w.o.

SWEEPSTAKES of 100 sovs each, h ft, for three year old fillies, 8st 9lb; winners extra. D.M. (7 furlongs 210 yards). 3 subs.
Mr. G. G. Keswick's b f Alexandra, by Canbuscan—Dulcibella, 8st 9lb F. Webb w.o.

SECOND DAY.

WEDNESDAY, April 22.—The COLUMN STAKES of 50 sovs. each, h ft, for three-year-olds; colts 8st 10lb, fillies 8st 7lb. R.M. (1 mile 17 yards). 5 subs.

M. Lefevre's bl c Regal by Saunterer—Regalia Fordham 1
Prince Soltykoff's b f Tripaway Huxtable 0
Betting: 5 to 2 on Regal, who was always in front, and won very easily by three lengths.

A SWEEPSTAKES of 50 sovs. each, h ft, for three-year-old fillies, 8st 7lb each; winners 5lb extra. T.Y.C. (5 furlongs 140 yards). 4 subs.
M. Lefevre's ch f Miss Toto, by Lord Clifden—Baroness, 8st 12lb Fordham w.o.

A PLATE of 50 sovs., added to a Sweepstakes of 10 sovs. each for starters, for three-year-olds and upwards; the winner to be sold for 1000 sovs. or carry 7lb extra. T.Y.C. (5 furlongs 140 yards).

M. Lefevre's b g Roquefort, by Hospodar—Emma Bowes, aged, 8st 13lb (£1000) Fordham 1
Capt. Macchell's br g Oxonian, aged, 8st 13lb (£1000) Cannon 2
Mr. Hope's b c Colombo, 3 yrs, 7st 10lb (£1000) Hibberd 3
Betting: 6 to 5 on Oxonian, and 5 to 4 agst Roquefort. The latter was in front throughout, and won very cleverly by a neck; a bad third.

A FIRST WELTER HANDICAP SWEEPSTAKES of 15 sovs each, 5 ft if declared, for three year olds and upwards; lowest weight to be 7st. D.M. (7 furlongs 210 yards). 8 subs, 5 of whom declared.

Duke of Uxest's b h II Maestro, by Dollar—Officious, 5 yrs, 8st 12lb Custance 1
Lord Lonsdale's b c Barton, 3 yrs, 7st 5lb Constable 2
M. Lefevre's br f Minette, 3 yrs, 7st 11lb Butler 3
Betting: 11 to 10 agst Minette; 9 to 4 agst Barton, and 3 to 1 agst II Maestro.

The last-named made play, attended by Minette on the right till outside the distance, where the favourite was beaten, and Barton went on in pursuit, but could not get near the leader, who won in a canter by two lengths; half a length between the second and third.

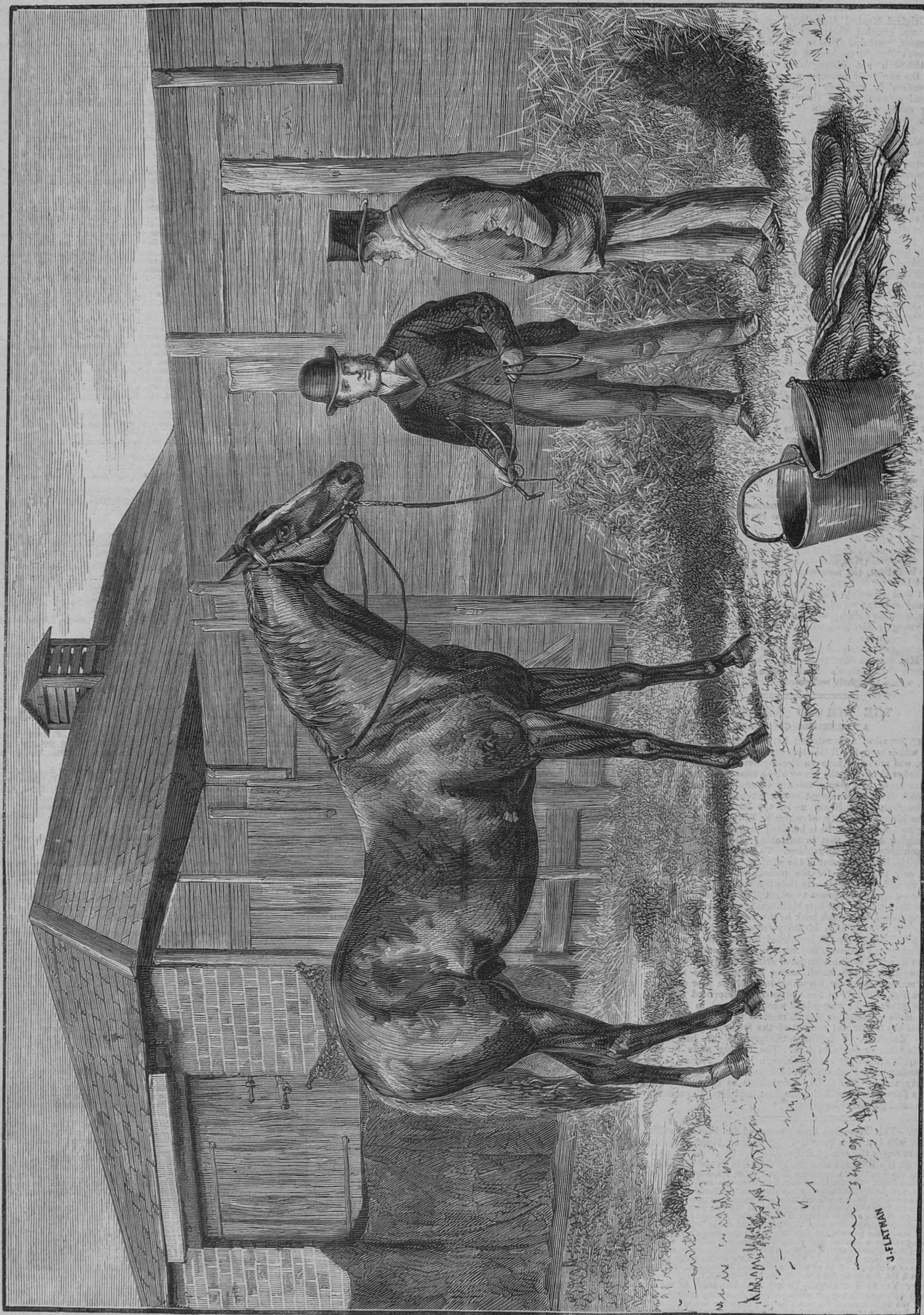
THE NEWMARKET HANDICAP of 25 sovs each, 15 ft, and only 5 if declared, with 200 added, for three year olds and upwards; winners extra; the second saved his stake. Last mile and a half of B.C. 50 subs, 18 of whom declared.

Mr. Jos. Dawson's b h Lydon, by Gladiateur—Tommyris, 6 yrs, 7st 11lb C. Wood 1
Mr. Somerville's b c Tichborne, 4 yrs, 7st 9lb Mordan 1
M. Lefevre's ch c Conseil, 3 yrs, 7st 11lb Bateman 1
Also ran: Falkland, Royal George, Tomahawk, La Méprise, Idle Girl, The Courier, Coventry, and Nectar.

Betting: 9 to 4 agst Tomahawk, 11 to 4 agst Royal George, 7 to 1 agst M. Lefevre's pair, 8 to 1 agst Lydon, 10 to 1 agst Tichborne, 12 to 1 agst Nectar, and 100 to 7 agst Falkland.

A good start was effected, M. Lefevre's pair, on the left, being the first to show in advance of Falkland, in the centre, with Tichborne, Royal George, and the favourite on the right, the others lying at their quarters. This order was maintained to the Turn of the Lands, where Lydon, in the centre of the course, drew through his horses and took a half length lead of Falkland, Tichborne, and Royal George, on whose right was the favourite, whilst the French pair were the most formidable of the left-hand division. Half a mile from home Lydon had gone on with a clear lead, and Tomahawk, who was on the extreme right, began to show signs of distress, and soon after cannoned heavily on to Royal George who in turn interfered with Tichborne. The last named, however, ran very gamely, and although he was never able to get near the leader, was not headed, Conseil, who was running fast at the finish, making dead heat for second place; Royal George was fourth, and the favour fifth, a long way clear of Coventry and Nectar, with Falkland, Idle Girl and Courier walking in. Net value of the stakes, £230. Time, 2min.

THE ASKE PRODUCE STAKES of 50 sovs each, h ft, for three-year-old colts, 8st 10lb, fillies, 8st 7lb. D.M. (7 furlongs 210 yards). 3 subs.
Mr. W. S. Cartwright's ch c Volturo, by Macaroni—Fairwater, 8st 10lb Custance w



"THORMANBY."

J. FLATMAN

GENERAL PEEL.

As one of the oldest and most conspicuous of our Turf legislators, we have in this number the pleasure of presenting our readers with the portrait of the Right Honourable Jonathan Peel, better known as General Peel. The right honourable gentleman was born on the 12th of October, 1799, and is the fifth son of the first Sir Robert Peel, by his wife Ellen, daughter of William Yates, Esq., of Springside, near Bury, in Lancashire. Although the baronetcy was only conferred in the first decade of this century, the family who were variously known as Peel, Peele, or De Peel, can claim a very ancient lineage, being long settled at Craven in Yorkshire, and so far back as the fifteenth century, they were seised of lands at Salesbury and Wilpshire, within the hundred of Blackburn, in the county palatine of Lancashire. Jonathan Peel, having received at Harrow an education befitting a brother of the eminent statesman, made choice of the army as his profession, which he entered in June, 1815, as an Ensign in a marching regiment. The time was inauspicious for a youth burning to distinguish himself, as the defeat of the great Napoleon at Waterloo in the very month he joined restored peace to Europe, and no opportunity was in consequence afforded young Peel of seeing any actual service. The various steps he gained were consequently by brevet or by purchase, and during the time he was on full pay he served in the 71st Highlanders, the Rifle Brigade, and the Guards, and on the 20th of June, 1854, he was gazetted as Major-General, unattached. In 1826 he entered Parliament as the representative of Norwich, and sat for that city until 1833, when he was returned for Huntingdon, a borough which he has continued in the uninterrupted possession of for a longer period than perhaps any member of Parliament ever enjoyed a seat. Under his brother's first administration he took office as Surveyor-General of the Ordnance in 1841, a responsible post he continued to fill for the succeeding five years with such satisfaction to the public and the Cabinet, that on his party again assuming the reins of government under the Earl of Derby, he was chosen Secretary of State for War. In that high office he fully justified the selection of his chief by easily mastering the details of his department, and though not possessed of the gift of oratory that so distinguished his brother, he was such a complete master of figures, thanks to his long connection with the Turf, that he was able to deal with the mass of military statistics, he had annually to lay before the House in that clear and lucid manner that commanded its attention, and will ever conduce to his credit as an able minister.

Although thus engaged in the service of his country, General Peel yet found time to enjoy the pleasures of the Turf, with a taste for which he could not help being early inspired, owing to his uncle, Mr. Edmund Peel, and his relative, General Yates, being ardent supporters of that popular and exciting amusement; both keeping large breeding studs, and being the chief supporters of racing in the Midland districts. General Peel's first connection with the Turf commenced, we believe, with the late Duke of Richmond and Lord Stradbroke at Goodwood, under John Kent, but it was not until 1831 that his name appears in the *Racing Calendar* as the owner of running horses in *propria persona*. In that year were eight to his name, including Lochinvar, Archibald, Non Compos, Eccentricity, Colt by Bedlamite or Paulowitz, Versatility, &c., with the four first named of which he won several good races, especially with Archibald. With this horse, who was by Paulowitz out of Garcia, he won some rich two-year-old races, commencing at Newmarket as early as the 3rd of May, when he beat Margaret, Scuffle and five others for a 50 sovs. sweepstakes; nor much as they talk now-a-days about abusing two-year-olds, was he afraid to run this colt over the New Mile at Ascot, where he won a sweepstakes of 50 sovs. each, beating Lord Exeter's Beiram, his own Non Compos who was third, His Majesty's Waterloo and four others not placed; and subsequently Archibald won the Cock-boat Stakes of 50 sovs. each, h. ft., 13 subs. at Newmarket beating Lord Mountcharles' Bassettlaw and three others, while for the Criterion he ran second to Margrave beating Truffle and six others. With Non Compos he ran second to Beiram for the July Stakes; and what an early patron the General was of the Huntingdon Races may be known by his winning the principal two-year-old race on the Hinchinbrook with Eccentricity. In 1832 he won the Two Thousand with Archibald, beating Mr. W. Edwards's bay colt by Woful out of Posthuma, and five others, and later in the year he beat Margrave, fresh from winning the St. Leger at Doncaster, for the Newmarket St. Leger. And that year he won the Woodcote Stakes at Epsom with Young Rapid, who subsequently ran second for a sweepstakes of 30 sovs. each at Ascot. In 1833 his stud had not increased in numbers, but he nevertheless won some good races. With Ernest he won the Ascot Oatlands, two miles and a half, beating the famous Lucetta, Datura, and several others,

while with the same horse he won the Somersetshire Stakes at Bath, and the Burghley Stakes at Stamford; while later in the year the Grand Duke Michael Stakes fell to Nonsense, and he carried off the Prendergast with Rosalie, a filly of very high form. Early in 1834, he engaged Arthur Pavis as his first jockey, and placed his horses in training under the care of William Cooper at Newmarket, while a little later in the same year he became the confederate of the Hon. G. S. Bing, now Earl of Strafford. In 1835 he had seventeen horses in training, including Slane, Hoax, Zennana, Mr. Wags, Nonsense, Castaway and Bubastes, whom he had purchased from the Duke of Rutland. The latter did no good beyond winning a small handicap at Newmarket, but with Hoax he won the Hopeful, and with Zennana he secured the rich Buckenham Stakes, beating Wish and Green Mantle. Slane greatly disappointed the confederates as he was easily beaten by Elis for both the Clearwell and Criterion, in the latter of which they ran second and third with Slane and Mr. Wags. The general then matched Slane 7st 8lb against the Duke of Rutland's colt by Catton out of Darioletta 3 yrs, 7st 8lb on the T.Y.C.



LIEUT.-GENERAL THE RT. HON. JONATHAN PEEL.

but the youngster was beaten easily. Only moderate success attended the stable in 1836 as Slane could not get near Bay Middleton or Gladiator for the Derby; and, although in a match on the Ditch Mile at Newmarket on receipt of 22 lb from Hornsea he beat him easily; and the best race they won that year was the Clearwell with the filly by Bedlamite out of Garcia. In 1837 came the tide of fortune, for although they commenced badly by Slane losing a match for 300gs. on the Ditch Mile, in which Elis gave him 7 lb and a two-length beating, and his being subsequently only able to run second to Touchstone for the Gold Cup at Ascot, Slane carrying 8st 2lb, won the Dinner Stakes at Reigate, beating Venison, 8st 7lb, the Somersetshire Stakes at Bath, the Gloucestershire Stakes at Cheltenham, the King Plate at Winchester, the Waterloo Shield, value 1000 gs. at Goodwood, and the Cup at Oxford. Nor was that all, for with Ion they ran second to Lord Exeter's Mecca for the July Stakes, second to Lord Chesterfield's Anchorite for the Chesterfield; won the Clearwell from Paganini, Mecca, and eight others, and got third to D'Egville for the Criterion; while a great number of races fell to them with the flying Vulture (subsequently famous as the dam of Orlando), Zennana, Puppy, Arsenal, Gertrude, Castaway, Clifton, Grand Cairo, I-am-not-aware, and others. The most sensational event of the year was the race in which the General matched Vulture to give Grey Momus 2st 11lb, over the T.Y.C., which she did very readily, to the astonishment of not only Lord George Bentinck but all Newmarket.

In 1838, he ran second with Ion to Amato for the Derby, and again was that fine horse doomed to run another second for the St. Leger, which he did to Don John, making the fourth second he had run for great races since the commencement of his racing career. In 1839, Ion won the Swinley Stakes at Ascot, but could get no nearer than third to Caravan and St. Francis for the

Gold Cup, so the General turned him out of training, and he was next year put to the Stud, where he has perpetuated the fame of Paulowitz and Cain by becoming the sire of Tadmor, who begat Seclusion, the dam of Hermit. In 1840 his principal achievement was winning the Chester Cup with the Dey of Algiers, 4 yrs, 7st 10lb, who beat a field of horses such as cannot be seen now-a-days, as among those he defeated were Melbourne, 6 yrs, 9st 4lb (second); Lanercost, 5 yrs, 9st 9lb; St. Bennet, 6 yrs, 8st 12lb; Cowboy, 6 yrs, 8st 6lb; King Cole, aged, 8st 5lb; Bellona, 5 yrs, 8st; and Cruiskeen, 6 yrs, 7st 4lb. Beyond winning the Clearwell and Prendergast with Cameleon, he did nothing more that year worth recapitulating. In 1841 his principal winner was Chatham, by The Colonel out of Hester, with whom he carried off the July Stakes, the Buckenham Stakes, a Sweepstakes of 200 sovs. at Goodwood, and the Criterion, in which he beat Barrier, Wiseacre, and several others, after having in the previous meeting suffered defeat by Attila for the Clearwell; and the same year he won the Port with Gibraltar, and with the same horse a 500gs Match, in which he beat Lord Glasgow's (then Lord Kelburne) Pathfinder, across the Flat.

In the following year (1842) he had only moderate success, for after Chatham had walked over for the Riddlesworth, he fell when preparing to start for the 100 sovs. sweepstakes on the Ditch Mile, and though Nat remounted and rode the race, owing to being severely hurt he got no nearer than 4th, the race falling to the Duke of Grafton's Canadian; Chatham, however, subsequently won the Newmarket Palace Stakes, beating Robert de Gorham, but in the hands of Sam Rogers, and in the colours of Lord George Bentinck, he could do nothing with Attila in the Derby, and was also beaten by Robert de Gorham, who ran second. With Archy, he was beaten in the Column by Flytrap on the Rowley Mile, but next day for a valuable sweepstakes, he turned the tables on his former conqueror, but subsequently did nothing beyond winning a couple of small sweepstakes. The Buckenham Stakes and the Prendergast fell to Murat, but beyond winning a match with Cameleon, neither that black son of Camel nor any of the others added much to the General's gains, so that the stable hardly paid its expenses.

In 1843 the stable was in better form, as with Orlando the son of Touchstone, and his favourite mare Vulture, he won the July Stakes at Newmarket, the Ham Stakes and another Sweepstakes at Goodwood, in which he beat the subsequent notorious Leander and Strathspey. Murat won two good races at Ascot, in one of which he beat Gaper; I-am-not-aware won the Suffolk Stakes and the Clearwell fell to Zenobia, a daughter of Slane.

The good fortune of Gen. Peel culminated in 1844, when he ran first and second for the Derby with Orlando and Ionian. It will be recollected that the notorious Running-Rein came in first for the race, and enjoyed for a time the honours of a Derby winner, but as has been well remarked by a popular writer, "Ingenious as was the scheme of the owner and his friends, it was no match for the subtle intellect of General Peel, the dogged perseverance of Lord George Bentinck, or the activity of Mr. Hill, who by a journey to Ireland performed almost

as rapidly as one of those of the couriers to St. Petersburg, enabled every missing link in the chain of evidence to be rivetted securely; and in the end, the old motto of the Victoria Drama, of 'Villany Punished and Virtue Triumphant,' was verified to the letter. It was in this very race that the General gave a striking instance of the high sense of honour with which he is endowed, for having laid Lord Glasgow 10,000 to 100 against Ionian, and finding to his great surprise when he tried him that he was good enough, should any accident befall Orlando to win the Derby, that he at once got the money covered and requested his lordship to give his own orders to his jockey." In 1845 he was again successful for the July with Queen Anne, another daughter of Slane, and having seemingly a lease of the rich Buckenham Stakes he won it with Samphire; and he took the Gratwicke at Goodwood with Hersey beating Merry Monarch, winner of the Derby, on which they betted 4 to 1. Orlando was thrown by with an eye to the Ascot Cup in the following year.

The season of 1846 was not, however, a fortunate one for him, as he failed to secure the prize he had set his heart on winning, owing to the recurrence of a like accident to that which some time previously befel Chatham, as recorded above. Just previous to starting, Orlando threw Robinson and broke his bridle, while in the race, owing to jumping the road, he fell lame, was not persevered with, and was next year put to the stud, with what benefit to the breeders of thoroughbred stock both at home and abroad, it would take volumes to tell. For this disappointment, the running of his two-year-olds made some amends, as he won the Buckenham Stakes with King of Naples, and the Hopeful with Isis.

In 1847, he had thirteen horses in training, and he was again to the fore with his two-year-olds, winning the July with Iodine, a daughter of Ion; winning a sweepstakes, and running

second to Blaze for the Hopeful at Newmarket, and the sweepstakes of 200 sovs. each, 13 subs., at Goodwood, with Lola Montez, another Slane filly; while he won the Riddlesworth with King of Naples. In the following year (1848), the stable had great success, as the Buckenham Stakes, a Match, the Triennial, and a Produce Stakes at Newmarket, with the Ham at Goodwood, fell to Tadmor, and Lola Montez won the Riddlesworth, while Iodine and Ione were also successful in their engagements. Dacia ran second to The Cur for the Cesarewitch, and subsequently won the Cambridgeshire with her stable-companion Taffrail, second. In 1848, his horses in training increased to seventeen, and after running third to the Flying Dutchman and Hotspur, with Tadmor for the Derby, he carried off the Gratwicke with him at Goodwood, where he also won the Ham with Hardinge, and later in the year Longinus and Sisyphus placed some races to his credit at Weatherby's. In 1850 he had only a few races to his credit, but that he still aimed at higher quarry, proof is afforded by his winning the Riddlesworth and Grand Duke Michael Stakes, with Hardinge and the Column with Longinus, which were the last great races he won prior to the disposal of his stud, which took place on the 18th of August in the following year. With such sires as Orlando, Slane, Ion, and Kingston in the Sale list, together with a number of fine brood mares that formed his breeding stud, it was not surprising that buyers were attracted from all parts of Europe and that a sum exceeding 12000 guineas should have been realised by their sale. Lord Ribblesdale was a large purchaser at the sale as he took Kingston, Talfourd, Hardinge, Longinus and three others. Mr. Greville had the good fortune to secure Orlando for 3,100 guineas, scarcely half his value, and he got Slane for the small sum of 400 guineas, while Ion was disposed of privately to the French government.

General Peel's retirement from the Turf as an owner of horses, was solely owing to his not having had sufficient time to devote to the management of so large an establishment as he had created around him, on his taking office under Lord Derby. For his love for the foremost and most popular sport of the country has never abated one jot, proof of which he afforded by the interest he has always taken in the proceedings of the Jockey Club, where his advice has been ever received with respect and attention due to one who has had such a distinguished career, not only on the Turf, but in legislative council of the nation.

Since the lamented death of his old compeer the Earl of Glasgow, and consequent on his being left with Mr. G. Payne a portion of that nobleman's stud, General Peel's colours have been again seen on Newmarket Heath, as well as on his favourite Hinchbrook, but so far they have not been attended with the success of those halcyon days when Ion, Slane, Orlando, and many a lesser star bore the purple and Orange to the fore, a position in which we trust it may soon again be seen, and for many a day to come.

Music.

Music intended for notice in the "Monthly Review of New Music," on the last Saturday of each month, must be sent on or before the previous Saturday. Benefit Concerts will not (as a rule) be noticed, unless previously advertised in our columns.

ROYAL ITALIAN OPERA.

William Tell, the masterpiece of Rossini, was produced last week at Covent Garden, with great success. The title character was assumed by M. Maurel, who possesses all the personal requisites for the part, and was a dignified and picturesque representative of the Swiss patriot. Whether the legends which have been handed down to us be true or false, is a matter of little importance, from an artistic point of view. For the impersonation of the ideal 'William Tell,' it is necessary to have an actor of commanding appearance, endowed with considerable histrionic power, and in these respects 'William Tell' could hardly be better represented than by M. Maurel. Throughout the opera his impressive and powerful acting contributed greatly to the success of the *ensemble*, and frequently elicited genuine applause. As a baritone vocalist, M. Maurel stands in the highest rank, and his interpretation of the music assigned to him was excellent. This rôle does not afford opportunities for the display of those vocal charms which belong to artistic singing in the higher baritone notes, and it is generally assigned to a high bass voice, or what the Italians call a *basso centrale*; but whatever M. Maurel had to sing, he sang well; and nothing could be more affectingly beautiful than his delivery of the touching solo in F minor "Resta immobile!" in which he adjures his child to remain motionless when the moment arrives for shooting at the apple. In the concerted music he was of the greatest service, and although he had little chance of displaying the best qualities of his voice, his performance of 'William Tell' was worthy his reputation. Signor Bagagiolo rendered good service as 'Walter,' and his noble voice was heard to great advantage in the famous trio with William Tell and Arnoldo. The part of Gessler is of no great importance, so far as the music is concerned, but it was so well played, and so artistically costumed by Signor Tagliafico, that it acquired an interest due to the performer rather than to the rôle. Signor Sabater sang the music of the 'Fisherman' very fairly, and the smaller parts were represented by Signori Rossi, Ragner, and Fallar—the last named being a far from satisfactory 'Melechal.' We cannot expect minor parts to be filled by first-rate singers, but we have a right to expect their representatives to sing in tune. The 'Matilde' was Madame Sinico, who sang her only solo ("Selve opaca") admirably, but was rather over-taxed in some of the high notes which subsequently fell to her share. Mdlle. Cottino, as 'Jemmy,' made a better impression than at her first appearance. She has considerable compass of voice, sings with fluency of execution, and acts with intelligence. The quality of her voice is not pleasing,—and she is occasionally too demonstrative; but, if she will refrain from attempting to make secondary parts of first-rate importance, she will be found serviceable. Mdlle. Scalchi was an excellent 'Eduige.'

Signor Bolis made his *début* on this occasion, as 'Arnoldo,' and achieved a genuine and well-deserved success. Report had spoken highly of his powers, and in this instance without exaggeration. He is a *tenore robusto*, with a voice which enables him to declaim effectively, without resorting to shouting. It is bright and sympathetic, produced in the pure Italian style, and capable of producing pathetic effects without any resort to the odious trembling, which until lately was the involuntary characteristic of modern singers. Its compass is not remarkable,—and both in the concerted music, and in the spirit-stirring call to battle "Corriam!" Signor Bolis refrained from attempting the C in alt. This was also the case at his second appearance, when he again contented himself with singing an A natural of remarkable power and brilliancy. The wiseacres who have complimented him in singing an "ut de poitrine" have only exhibited their ignorance, and probably think an "ut de poitrine" something "good to eat." Signor Bolis has no such note in his chest voice, and very wisely refrains from singing it in *falsetto*, which would have the effect of anti-climax. But although he contents himself with singing two notes lower, he produces a fine vocal effect, which is enhanced by the apparent ease with which he sings. As an actor, so far as

the small opportunities afforded by the part will warrant the formation of an opinion, he may be declared to be above the average,—his personal appearance is decidedly in his favour; and he cannot fail to prove a powerful attraction during the season.

The instrumental portions of the opera are so exquisite as to deserve a separate and special article, but we must content ourselves with a passing tribute to the wonderful orchestration of Rossini; the variety of themes introduced into his accompaniments,—the brilliancy and power with which the choral and orchestral effects are combined. The glorious overture was encoored and partly repeated; and the beautiful violoncello playing of Mr. Edward Howell in the Introduction was worthy the highest praise. The ballets were supported by Mdlle. Girod, Mdlle. Piatti, Mdlle. Bicesti, and the *corps de ballet*; and the entire performance, conducted by Signor Vianesi, was thoroughly successful.

Meyerbeer's *Huguenots*, produced on the following evening, was strongly cast. Mdlle. D'Angeri, as 'Valentine,' increased the favourable impression which she had made in *La Favorita*, and displayed, both vocally and dramatically, a high order of power. In the duet with 'Marcel' she made a great effect in the passage which contains the long-sustained C in alt, followed by a descending scale. There is a freshness and brightness in her voice which is greatly in her favour, and she not only sings well, with pure intonation and correct phrasing, but she also acts with a natural and spontaneous earnestness that proves her to be the possessor of the *feu divin* of innate genius. The page, 'Urbino,' was represented by Mdlle. Scalchi, and gave her an opportunity which was denied her on the previous night, for exhibiting the beauty of her charming contralto voice. It was a pleasure to hear such a voice in "Nobil donna" and "No, no, no!" but so far as vocalisation was concerned, there was some room for improvement, and we have often heard Mdlle. Scalchi execute this florid music in a better style. Mdlle. Marimon's 'Queen Marguerite' was, in a vocal sense, almost perfect; and she executed the most difficult florid passages with consummate ability. Neither in her appearance nor acting was she queen-like; but her wonderful singing compensated for all deficiencies.

The 'Raoul' of Signor Nicolini deserves special mention. Since the best days of Mario, there has been no performance equal to this in merit. That it is evidently founded on the impersonation of the part by Mario, many of whose poses are copied, is no reason for undervaluing the 'Raoul' of Signor Nicolini, which is in many respects original, and is entirely free from mannerism. His acting, always forcible and earnest, is now refined and polished, and his singing is free from the *tremolo* to which he has hitherto resorted when seeking to express pathetic sentiment. In the duet of the second act he sang the *Tu m'ami!* deliciously, and managed his voice like a thorough artist; the transition from falsetto to chest voice being imperceptible. When thus used, the falsetto is occasionally justifiable; but it is often ludicrous and generally unpleasant when a singer, for want of judicious training, fails to unite it with the chest voice so as to hide the "break," and appears to be trying, by means of ventriloquism, to represent two different singers. Signor Nicolini was frequently and deservedly applauded.

The other characters may be briefly dismissed. The important part of 'Marcel' devolved upon Signor Bagagiolo, who possesses all the physical endowments essential to its performance, but who fails to interest his audience, because of his mechanical and apathetic acting. A grander bass voice than that of Signor Bagagiolo cannot be desired; but this is not sufficient for the representation of the fine old Huguenot soldier; and not merely this character, but the general effect of the performance must suffer unless an attempt be made to portray the rugged honesty, the fearless zeal, the religious fervour, and faithful devotion of Marcel. It is to be regretted that Signor Bagagiolo too often fails to attain the success which he could easily ensure, if he would throw life and earnestness into his acting, and not be contented with mere mechanical vocalisation; Signor Capponi as 'St. Bris,' Signor Sabater as the 'Huguenot soldier,' and Signori Fallar, Ragner, and Rossi in other parts, were satisfactory. The choruses were, for the most part, well sung, and the instrumental music well played;—but in one or two instances the *tempi* were unwarrantably accelerated.

Rossini's *Barbiere* was repeated on Saturday last, with Signor Bettini as the 'Count Almaviva,' vice Signor Blume-Dorini, whom we shall probably not hear again.

William Tell was repeated on Monday and Signor Bolis sang even better than at his *début*. He appeared to have quite conquered his original nervousness, and although he again abstained from attempting to give an *ut de poitrine*, and even avoided the high notes of the original score in the trio, he sang so well, and with such beauty and power of voice that he elicited hearty applause from a crowded audience.

Donizetti's *Lucia di Lammermoor* was produced on Tuesday last, for the *rentrée* of Mdlle. Albani; and attracted a large and brilliant audience, by whom a cordial welcome was given to the young Canadian artiste. We observe that there is a disposition to insist on the artistic merits and local endowments of this young lady, as being sufficient to warrant her in claiming the highest rank in the operatic profession. Much as we admire her, we cannot honestly coincide in such opinions, and we are prepared to give our reasons. In the first place, Mdlle. Albani has not completely acquired the art of singing. Her upward scales are hardly ever well executed; her chromatic scales are indistinct; she is not yet able to quit a high holding note without gliding down to a lower one; she takes breath audibly and inartistically in rapid passages;—and she sometimes is inclined to sing sharp. That this was the case on Tuesday was obvious to everyone who was qualified to judge, and it is a blemish which, though very slight at present, may assume serious proportions, if Mdlle. Albani strains to produce more power on high notes than she really possesses. If Mdlle. Albani be well advised she will diligently study to conquer these defects; which we have pointed out from no desire to disparage her, but in the faithful performance of our duty. And now, having made these reservations, let us add that the merits of Mdlle. Albani far outnumber her deficiencies, and that she is one of the most charming and most promising of our *prime donne*. Her voice is of a pure and sympathetic quality; particularly good in the highest register; she sings with real unforced expression, occasionally rising to intensity; her acting is graceful and natural; and there is a charm about all she does which irresistibly fascinates her audience. Her chief successes were made in the *aria d'entrata* "Regnavar nel Silenzio," and in the mad scene. In the latter, the flute obligato of Mr. Radcliffe was so beautifully played, as to deserve special mention. During the progress of the opera, there was little enthusiasm manifested by the audience, but it is needless to say that at the conclusion, Mdlle. Albani was the recipient of a "shower of bouquets." That was to be expected, as a matter of course, for when a "star" artiste sings, it is a remarkable fact that the occupants of the upper boxes nearest the stage, always bring a plentiful supply of bouquets, and are invariably so carried away by their enthusiastic admiration, that they are impelled to throw them at the feet of the *prima donna*, as floral certificates of her success. In plain truth, the "bouquet system" has become ridiculous; and so good an artiste as Mdlle. Albani, stands in no need of these equivocal tributes.

Signor Pavani, who represented 'Edgardo,' has a good stage presence, and is a master of his art. His voice occasionally betrays the ravages of time, but is still of agreeable quality; and he sings so admirably that it is much pleasanter to listen to him than to the immature singers to whom we referred in our last number, who may possess good voices, but who have not yet learned how to use them. Signor Cotogni's 'Enrico' is so well known that praise is needless. Signor Sabater as 'Arturo,' and Signor Capponi as 'Raimondo,' were satisfactory, and the chorists and band were of course all that was needed in the familiar music of this opera.

Bellini's *Sonnambula* was announced for Thursday last for the second appearance of Mdlle. Albani.

Verdi's *Ballo in Maschera* was announced for last night, with Mdlle. Pezzotta as 'Amelia,' Signor Pavani as the 'Duke,' and M. Maurel as 'Renato.'

To-night *William Tell* will be repeated; and on Monday Mozart's *Flauto Magico* will be produced.

HER MAJESTY'S OPERA.

Rossini's *Barbieri di Siviglia*, produced last week at Drury Lane, afforded to the many admirers of Madame Trebelli an opportunity of seeing her in the rôle of 'Rosina,' and of hearing the music of Rosina sung in the original keys, without the transpositions and alterations which are made when the character is essayed by sopranis. Rossini himself might well have been contented with the manner in which his delightful music was interpreted, and Beaumarchais could not desire a better dramatic impersonation of his fascinating *seniorita*. No living artiste can surpass Madame Trebelli in facility of vocal execution, and her delivery of the hackneyed but delicious "Una voce poco fa," was not only a treat to musical amateurs, but also a lesson to vocal students. In the most rapid passages every note came out as clear as a bell; the phrasing was faultless, and the breathing so artistically managed that there appeared to be no breaks in the continuous stream of melody. Throughout the opera, Madame Trebelli's vocalisation was equally brilliant, and derived additional charm from her piquant acting, which was as good as her singing. Higher praise cannot be bestowed. In the lesson scene it is usual for the *prima donna* to introduce any solo which she may think suitable, and on this occasion Madame Trebelli introduced the bolero "C'est l'Espagne," from Offenbach's opera bouffe, "Les Bavards," which she sung so well as to obtain the unusual compliment of a double encore. We must, however, express our regret that so good an artiste should exhibit such bad taste. The tunelessness of Offenbach's music is proverbial, but there is always an element of vulgarity in it; and the song which, when sung by a comic vocalist with the requisite *chic*, is acceptable in a strongly flavoured opera bouffe, seems by no means a fit selection for a singer like Madame Trebelli to introduce in the comic masterpiece of a composer like Rossini. A *prima donna* who declines to sing the music originally written by Rossini for the scene, should select one of the countless bravura songs of the same composer, or should at least present a selection more in harmony with the polished strains of Rossini than a clap-trap bolero from an opera bouffe by Offenbach. That Sir Michael Costa should permit such an unseemly interpolation is somewhat surprising. Apart from this solitary blemish, Madame Trebelli's Rosina was a thoroughly enjoyable and artistic performance.

Signor Ramini attempted the rôle of 'Almaviva,' and made a conspicuous failure. When we recall the Rossinian tenors whom we have heard in this part—commencing with the incomparable Rubini—we can hardly hope, at a time when singers are encouraged to appear in public before their artistic education has been completed, that we shall ever again hear the music assigned to 'Almaviva' sung with all the effect of which it is susceptible;—but we have a right to expect that at Her Majesty's Opera it will be assigned to a singer who has learned to execute ordinary *solfeggi*. Signor Ramini cannot sing the notes in proper time. In "Ecco ridente," and in his duet with 'Figaro' "All idea" he blurred the notes together in scale passages, and he subsequently avoided the difficulty of singing twelve semiquavers in a bar, by singing as crochets, the first of each group of four semiquavers. Rossini's music is not to be assassinated in this manner without protest—nor can we refrain from pitying the *soi disant* critics, who from complaisance or (let us hope) from ignorance, withhold the censure so justly merited. It was cruel to Signor Ramini to put him in such a part. He exhibits great promise, and we hope will in time attain an artistic reputation; but at present he cannot be accepted as a fit representative of 'Almaviva.'

Signor Catalani as 'Figaro' never went above mediocrity, but he sang the music correctly, and was quite at home in the traditional "business" of his part. Signor Agnesi strengthened the cast by his assumption of the rôle of 'Basilio,' and gave the "calumny" song excellently. Signor Borella, one of the best buffo singers on the operatic stage, was a capital 'Bartolo,' and Mdlle. Bauermeister, who represented 'Bertha,' sang her one song neatly and effectively. The orchestra, under the masterly direction of Sir Michael Costa, did full justice to the brilliant instrumentation.

On Monday last *Marta* was repeated with a strong cast. Signor Fancelli made his *rentrée* as 'Lionello,' Signor Agnesi re-assumed the rôle of 'Plumkett,' and Signor Borella that of 'Sir Tristan.' With such artists, and with Mdlle. Valleria as 'Lady Henrietta,' and Madame Trebelli as 'Nancy,' a brilliant success was ensured.

On Tuesday, *La Favorita* was repeated, *Les Huguenots* was announced to be produced on Thursday, and to-night *Fidelio* will be repeated.

Gounod's *Faust* will be produced on Monday.

Owing to the length of our Musical Notices, the Monthly Musical Review is postponed till Saturday next.

A MORNING performance will take place at the Globe, to-day, when Mr. Toole will appear in three pieces, viz., *Our Clerks*, *Off the Line*, and *Ici on Parle Français*.

The St. James's Theatre opens to-night under the management of Mr. Francis Fairlie, with the late Mr. Robertson's comedy of *Progress*, and an English version of Offenbach's *Vert-Vert* by Messrs Herman and Robert Mansel.

Miss ESTHER AUSTIN, the very talented "Premier Danseuse" who has been gaining still more renown in her original clever and superbly dressed and mounted ballet *The Beauties of Lorn* and *Les Caractéristiques* at the East London Theatre, takes her benefit at that house on Friday night next the 1st May, when we hope she will meet with well merited support.

CRYSTAL PALACE DOG-SHOW.—This show is announced to take place on Tuesday, the 9th of June, and three following days, when Prizes to the amount of £1200, will be distributed. It is under the management of the Kennel Club, which fact is a guarantee that it will be fairly and efficiently conducted. We understand that H.R.H. the Prince of Wales has signified his intention of becoming a Patron of the Club, and also of entering some dogs for competition. The entries close on Friday, May 15th, and intending exhibitors would do well to lose no time in applying for Prize Lists, and entry forms.

Provincial.

BIRMINGHAM.

THEATRE ROYAL (Manager, Mr. M. H. Simpson).—Mrs. W. H. Liston's London Opera Company has appeared every evening this week in the celebrated comic opera *La Fille de Madame Angot*, Miss Pattie Lavernie sustaining the immensely popular part of 'Clairette.'

PRINCE OF WALES' THEATRE (Principal proprietor and manager, Mr. James Rodgers).—*The Ticket of Leave Man* has been revived at this theatre with new scenery and effects. On Friday, Mr. James Rodgers will take his annual benefit, when *Much Ado about Nothing* will be performed. Mr. and Mrs. Billington are announced to appear for six nights, commencing on Monday next. Miss Emily Soldene and the entire Philharmonic company are also announced to shortly appear in *La Fille de Madame Angot*.

BRIGHTON.

THEATRE ROYAL.—A thoroughly sensational melodrama of the true transpentine type was on Monday produced before a numerous audience by Mr. Edward English's newly formed dramatic troupe and has since been repeated. It is divided into a prologue and three acts and written by a Mr. Cecil Wray, a name unfamiliar to us as a dramatist, but whose piece is said to have had in Australia, a run of six hundred consecutive nights, under the title of *Through the World*, previous to its presentation in England. The scenes are loosely connected, and the sensation scene "Symons Yat," which is a clumsy copy of the cave in the *Colleen Bawn*, admits of considerable compression and improvement. The piece throughout has no cohesion, and the retribution sought by the hero brings on a climax most repulsive to the feelings of spectators. Mr. Brandon Ellis made the most of the trashy part allotted to him, his fine manly bearing as 'Paul Berrier' and 'Tappy Gray' eliciting frequent applause and calls before the act drop. Mr. Ellis is a talented and careful actor, and we would wish to see him in a more suitable rôle. Miss Edith Bertram was too sympathetically impulsive as 'Estelle.' Mr. Fred Mervin impressively enacted 'Herbert Armsdale,' and in the scene where he confesses to his union with the Swiss maiden and defies the Italian villain, he fairly aroused the enthusiasm of the auditory. Mr. David Honeysett admirably personated the crafty 'Jean,' Mr. Charles Otley overdid the character of the funky 'Reuben,' but Miss Edith Bruce made one of the neatest and prettiest of waiting women we have ever seen on these boards; Miss Cresswell was rather nervous in her delineation of the heiress 'Dobell' and Mrs. J. F. Young was much too staid as 'Lady Armsdale.' Miss L. Hedderwick capably rendered a plaintive ditty and played as Marie Estelle's blind daughter, in a highly satisfactory style. The stage arrangements were efficiently superintended by Mr. Brandon Ellis, and Mr. Prague conducted the incidental music. A new Eastern extravaganza by Mr. E. Adams termed *King Koffee or a rumpus in Ashantee* has concluded nightly the entertainment.

BRISTOL.

NEW THEATRE.—During the first three nights of the week Mr. and Mrs. Rousby have appeared in Mr. W. G. Willis' play of *Mary, Queen of Scots*. Mrs. Rousby was as usual graceful, but artificial, while Mr. Rousby played 'John Knox' in the well-known manner. With a good 'Chastelard' the play might have received more applause than it won merely by the tableaux on which the curtain fell, but Mr. Sennett's 'Chastelard' was a mistake. Most of the other parts were well filled. On Thursday *Griselda* was to be produced and 'Twixt *Ace and Crown* was to close the week's engagement.

VICTORIA ROOMS.—Madame Patey gave two ballad concerts here on Monday to large audiences.

DUBLIN.

THEATRE ROYAL (Mr. M. R. Gunn).—On Tuesday evening *The Roman Fishwife* and *The Colleen Bawn* occupied the Royal. When the curtain went up on the latter the house was very full. To what was called the floating Dublin stock had been added Mrs. Bonicault ('The Colleen Bawn'), Mr. George Palmer ('Daddy Mann'), and Mr. Barry Aylmer ('Myles-na-Coppaleen'). The piece was very fairly put on, and saving the distressing imperfections of some of the stock, it went smoothly enough. There were two tremendous bursts of applause, such as are never heard here except for national drama, Italian opera, and Miss Madge Robertson—the first when Mrs. Bonicault was "discovered," and the second after the catastrophe in the 'cave scene.' Mr. Belmont's rendering of the hut scene was a terrible piece of realism, but it was considerably marred by the presence in the pit of a dog which some wags thought it humour to provoke into barks and yelps. Mr. Aylmer's 'Myles' was in the main sound, but a trifle, to use a paradox, uncasily easy. Mr. Granby was quite at home and successful as 'Father Tom.' By the way, there is a considerable mistake in this character. I don't know whether the point has been made before or not. I have never seen it. In the scene between 'Father Tom' and 'The Colleen,' after her rescue, he becomes a party to the concealment of her rescue, and consequently a party to the unconscious bigamy about to be committed by 'Hardress Cregan.' This is an obvious absurdity; and indeed I think that whole scene might be cut out with advantage. Miss Page was good, though a trifle strong, as 'Mrs. Cregan,' and Mrs. Cooke made an admirable 'Sheelah.' Miss Louise Willes played 'Anne Chute' as she plays always, with great earnestness and judgment.

GAIETY THEATRE (Manager, Mr. John Gunn).—Monday evening the pieces were *Kill or Cure*, *The Clockmaker's Hat*, and *Rumplestiltskin*. The first was heavy, and is quite antiquated in form. In *The Clockmaker's Hat*, Miss Charlotte Saunders, as 'Sally Scraggs' woke up the house out of the lethargy into which the first piece had plunged it. The burlesque *Rumplestiltskin* was the piece of the evening. It ran smoothly enough, and was well mounted and put on. Mr. E. W. Royce played the title rôle up to his average, but the character afforded him little scope for his best peculiarities. Mlle. Annetta Scasi sang the songs in 'Prince Poppet's' part so as to win encores. Miss Blanche Sabine acted up to the fiery lines of 'Princess Superba' with effect, and Mr. Harding created a good impression in the character of 'Fraw Johnosio.'

EXETER.

THEATRE ROYAL (Lessee Mr. Neebe).—On Friday Mr. Alberty's comedy, *Two Roses*, was played to a large and appreciative audience. Unfortunately at the last moment, Mr. Flockton, who was cast for 'Digby Grant,' was taken ill, and Mr. Walmesley had to read the part, leaving his own character 'Mr. Furnival' to be read by Mr. Laurence, and the piece went very tamely in consequence. However, Miss Rignold, as 'Lottie,' and Miss Brough, as 'Ida,' covered a multitude of sins by their clever acting, and Mr. Chessman, as 'Our Mr. Jenkins,' kept the house in a roar. Mrs. Charles Pitt was a capital 'Mrs. Jenkins.' *The Two Roses* was repeated on Saturday, and concluded the Company's engagement.

GLASGOW.

THEATRE ROYAL.—The *Colleen Bawn* has been played here during the week, with the same cast as last week. Great credit is due to the Manager, Mr. E. L. Knapp, for the admirable manner this piece has been put upon the stage. The scenic effects have seldom been equalled in Glasgow. Mrs. W. H. Liston's Opera Bouffe Company commences a short engagement on Monday.

PRINCE OF WALES' THEATRE.—No change of programme here. *The Colleen Bawn* and Byron's burlesque *La Sonnambula* have continued to attract large audiences.

QUEEN'S ROOMS.—Mr. Maccabe has been giving his entertainment *Begone Dull Care* to crowded house during the week.

THE GAIETY.—Fourth week of the *Duchess of Ashantee*, and Variety Entertainment by the Queen's Minstrels.

GREAT YARMOUTH.

THEATRE ROYAL (Lessee and Manager, Mr. Alfred Elphinstone).—Business continues fairly good at this establishment, which is satisfactory when the time of year is taken into consideration, the spring being invariably the worst season for amusements here. On Monday evening the performances were patronised by Lieut. Col. Sir E. H. K. Lacon, Bart., M.P., and the other officers of the regiment stationed here, when a very attractive and well-performed bill was presented to a large and fashionable audience. H. J. Byron's *War to the Knife* was excellently played, the cast being as follows: 'Mr. Harcourt,' Mr. John Gordon; 'John Blunt,' Mr. Edward Bell; 'Mr. Nubly,' Mr. E. M. Robson; 'Sharpus,' Mr. T. Martin; 'Capt. Thistleton,' Mr. G. Clare-

mont; 'Mrs. Harcourt,' Miss Jenny Gordon; 'Mrs. Delacour,' Miss Emily Armstrong; 'Mrs. Penson,' Miss Emily Ross; and 'Jane Trimmer,' Miss S. E. Burt. *The Bride of Abydos* still retains a place on the bills, which it thoroughly deserves, being mounted and acted very commendably.

HULL.

THEATRE ROYAL.—Following in the steps of the Adelphi and half-a-dozen provincial managers, Mr. Parry has this week fallen back upon the attractions of *Sea of Ice*, or *the Prayer in the Storm*, a piece depending for popularity more upon its sensational situations and scenic effects than any literary merits. It is set upon the stage in a highly effective manner, as regards both dresses and scenery. The various parts, too, are well sustained. Mr. Walton, in particular, making an excellent 'Carlos.' Miss Bennett also is admirable in 'Louise' and 'Marie de Lascour' (Ozarita). We must say Mr. Wyke Moor is rather dull and heavy, and might make more of 'Captain de Lascour.' Mrs. Bickerstaffe does not make an ideal marchioness, always seeming in such parts as if about to say something laughable. Mr. George was amusing as usual in 'Barahias.' We are sorry not to find Miss De Landre in the afterpiece, Buckstone's *Child of the Regiment*; the principal part, 'Josephine,' however, being very well taken by Miss Claremont. Miss Rose Graham plays 'Gillot,' Mr. Walton, 'Sergeant Sealade,' and Mr. Julian Cross, 'Duke de Grandlete.' Mr. Blakeley, of course gets as much fun as possible out of 'Pumpernickle.'

LEEDS.

THEATRE ROYAL.—During the week Mr. Halliday's clever play *Heart's Delight* has been attracting large houses. The piece has been received with marked favour, abundantly confirming its London success, and showing that Mr. Colman's company have been equal to the task of accurately reproducing characters about which most people entertain preconceived opinions from reading *Dombey and Son*. Mr. Alfred Younge makes a faithful 'Cap'ten Ed'ard Cuttle,' and Mr. B. T. Webber as 'Toots' gives evidence of comic power of a superior character. 'Florence Dombey' is well impersonated by Miss Marie Lee, and the minor points have not fallen into inferior hands.

ROYAL AMPHITHEATRE.—Having completed a very successful engagement at Brighton, where she produced two new pieces, Mlle. Beatrice commenced on Monday at the Amphitheatre a fortnight's engagement, during which several good pieces are promised. In the early part of the week Mr. Palgrave Simpson's *Marie Antoinette*, which has been so successful at the Princess's Theatre, was presented to a Leeds audience for the first time. The ill-starred Queen was impersonated by Mlle. Beatrice, who well sustained the dignity and pathos, called forth by a succession of trying situations. The scene in the third act when she parts from the king after his condemnation by the revolutionary tribunal is very effective. *Louis XVI.* was fairly represented by Mr. J. Dewhurst, while Mr. J. C. Edwards, an old Leeds favourite, showed much intelligence as 'Phillipe Egalité.' *Nos Intimes* has also been produced, and has, as usual, attracted fair audiences.

LEICESTER.

THE new theatre under Mr. Galer's lesseeship, which has been the scene of many histrionic triumphs since last September, is now devoted to a bad use. True, the burlesque of *Chilperic* is done better than anything yet attempted of late, but the present company is in such ill-repute by varied failures that scarcely any one is now seen in the better parts of the building. We should imagine the company under Miss Carry Nelson, on its dissolution, will find a more suitable sphere for its labours in less important towns, where the name of theatre is comparatively unknown at present. The scenic arrangements, by Mr. E. B. Herbert are always complete, and so is the music, under Mlle. Ron's baton. We have a promise of a visit from Madame Sicard, who will appear at the new Lecture Hall in a Shakspearian entertainment. The Metropolitan press, in part, speak well of her.

LIVERPOOL.

ALEXANDRA THEATRE.—The metropolitan reputation brought here from Drury Lane, by Miss Wallis, has attracted good audiences this week. The general opinion of the Liverpool critics has not fully endorsed the London verdict as to her now taking the leading rank on the stage, but there seems to be entire concurrence that with her special advantages of voice, physique, and graceful sympathetic style she will be accepted as among the few actresses who can enter thoroughly into the spirit of Shakspeare's lighter heroines. Her 'Juliet,' played on Monday night, was not as equal and effective as her 'Pauline,' impersonated on the following evening; both renderings, however, gave evidence that with matured powers and more varied experience, Mr. Ryder's promising pupil will realise even the most sanguine expectations formed of her future career. Mr. J. B. Howard, who plays leading parts with her during her tour, is rather too heavy for such rôles as 'Romeo,' and 'Claude Melnotte.' Mr. E. H. Brooke, as 'Mercutio,' and Mr. F. B. Warde as 'Friar Laurence,' fairly divided the honours. The afterpiece has been *The Middy Ashore*, in which Miss Balfie has made a successful debut here. For her benefit on Friday evening, Miss Wallis was to appear as 'Rosalind,' and Mr. E. Saker, as 'Touchstone.' Mr. Charles Matthews will commence a fortnight's engagement here on Monday next.

THEATRE ROYAL.—The modernised and localised version of *Black-eyed Susan*, a burlesque, here, has been attended with such marked success that a couple of months' run is anticipated. Some of the houses have been quite of a Boxing-night character. The explanation of the "draw" is the spirit and completeness with which the popular burlesque is presented and the introduction of many musical and scenic novelties. The supplementary part of the programme remains unchanged.

ROYAL AMPHITHEATRE.—Miss Julia Seaman has been appearing this week as 'Rudiga' in *The Woman in Red*; and on Monday next, Mr. Barry Sullivan, who is always the safest "card" at this theatre at any season, commences a fortnight's engagement.

GAIETY THEATRE.—The entertainments in this new theatre have been well patronised, and there is every indication that novelty and excellence will establish the "Gaiety" in popular favour. To-night, Mr. C. Wyndham, will reproduce *The Happy Land*, which is announced to have been revised to suit the altered political situation, and will introduce one or two of the prominent Tory statesmen.

PRINCE OF WALES' THEATRE.—The Easter programme, Byron's *Old Soldiers*, and *Maid and Mapple* burlesque, has not lasted as long as was anticipated, and will be altered to-night to make room for the revival of *Vesta's Temple*, in which Mr. J. L. Hall, the mainstay of this company, will essay to achieve a success equal to that of Mr. G. W. Anson in the former long run of this piece here.

ROTUNDA THEATRE.—*The Flowers of the Forest*, placed on this stage in a complete and effective manner, seldom surpassed in the biggest houses, has simply packed the theatre, nightly. Of the strong company, Miss Emily Forde, Miss Lizzie King, and Mrs. Vandenhoff, and Messrs. A. Lyle and McPherson merit special mention.

At the Queen's Hall, the "Kostroma People" and Star Concert Company (conducted by Mr. D. Saunders) have drawn fashionable audiences during the afternoons, the "Blondinette Melodists" occupying the hall each night. At St. James's Hall, "Sam Hague's Minstrels" remain a successful fixture, and Professor Anderson, son of "The Wizard of the North," takes possession of the Concert Hall, succeeding a troupe of "Pawnee Indians," who have been appearing during the week.

MANCHESTER.

THEATRE ROYAL.—This week Mr. and Mrs. Bandmann have appeared before rather small audiences in a new drama by Mr. Tom Taylor, entitled *Dead or Alive*. The piece is not a very favourable specimen of Mr. Taylor's work. The plot is meagre, and the subject unattractive, and, with one exception, the characters are merely vague sketches. Mr. Bandmann, in the part of a supposed lunatic, has some good opportunities for exhibiting his power in the expression of strong emotion, and in several of the most striking scenes he received good support from Mrs. Bandmann, as 'Melanie,' his daughter. The other actors, who are for the most part new to Manchester, had so little scope for the display of their capabilities, that it is impossible to speak of them with any degree of accuracy.

PRINCE'S.—M. Riviere's promenade concerts, which have proved, as was anticipated, very successful, will be brought to a close this (Saturday) evening.

QUEEN'S.—The applause which the new drama, *Rough and Ready*, received on Monday night, was almost startling in its violence, even to those accustomed to the very vigorous manner in which the frequenters of this theatre express their approbation or dislike. Soon after the rising of the curtain it became evident that the favour of the audience was secured, and their admiration appeared to increase with each successive scene, until at length the acclamation became almost deafening. At the end of the play all the principal actors were recalled, and Mr. Henry, the manager, who has shown exemplary care in the setting of the piece, was honoured in a similar manner. Mr. Billington as the hero gave a very faithful representation of a Yorkshireman from the West Riding, and in several scenes he displayed a pathos which must have been surprising to those who have hitherto only seen him in comedy. Mrs. Billington did all that could be done with the unsatisfactory part of 'Mrs. Valentine,' and Miss Ellen Meyrick gave valuable aid as 'Alice May,' the dependent niece. Next Monday Miss Wallis will appear, and Mr. Sims Reeves is expected early in May.

MIDDLESBRO'-ON-TEES.

THEATRE ROYAL.—There is little that is new to chronicle this week, though it is consoling to know that Mrs. Liston's opera-bouffe company is to appear before long. Our theatre has lately been quite committed to melodrama, under what I take to be a false notion that nothing higher would pay. Comedy has been known to draw good houses here for weeks successively, much depending upon the selection and the mounting, and of course upon the "go" of the artistes. *Armstrong the Shipwright*, a play that must have been constructed for a "penny gaff," was played on Monday and Tuesday last, concluding with the *Peepshowman* on Monday. On Wednesday the *Man in the Iron Mask* was selected, but there have not been large houses lately. The temporary lessee, Mr. Horace Butler, would receive a benefit on Friday (yesterday), and terminates his stay here on the following evening.

PORTSMOUTH.

THEATRE ROYAL (Mrs. H. Rutley).—The Brighton company must be congratulated upon doing excellent business during their stay, which shows that this town will support genuine talent with a varied programme. During this week Mr. and Mrs. Nye Chart have appeared in a favourite drama of theirs, *The Old Post-boy*, the part of 'Joe Spurrin' being taken by Mr. and that of 'Maria' by Mrs. Chart; and they have realized a very decided success. But this has not been the only piece produced, for others have alternated. The burlesque of *Aladdin*, for instance, in which immense scope is given for broad burlesque, gave Mr. Chart the opportunity of appearing as 'Widow Twanky,' which he did with immense gusto, and the angular peculiarities of this very extraordinary burlesque ideal of an ancient Eastern lady were hit off to a nicety. *The Porter's Knot* was produced on Wednesday evening, and last night was Mr. Chart's benefit under the patronage of the Masonic Brethren of Portsmouth. *Sweethearts and Wives*, Little Coote's entertainment, a grand ballet, and *Done on both Sides* were presented before a numerous audience. We must allude in complimentary terms to the singing and dancing of Miss Lizzie Coote, who has appeared nightly and is only twelve years of age. To-night is the last of this company.

ROYAL PRINCE'S THEATRE (Messrs. Bailey and Nance).—Saturday, the 18th, was the last of Miss Virginia Blackwood's company. Last Friday night Mr. J. W. Trievnor, the musical director of this theatre, for the first time appealed to his friends, when a tolerably filled house supported his claims for public support, as he has considerably sustained the credit of this house since his connection with it, which commenced as far back as the winter season of 1872. On May 4th, 5th, 6th, 7th, 8th and 9th, a company of gentlemen amateurs, supported by Misses Kate and Dora Ffrench and Miss Julia Beaulere, will appear in *Caste and Ours* for charitable purposes.

PLYMOUTH.

THEATRE ROYAL (Lessee and Manager, Mr. J. R. Newcome).—During the week Mr. Flockton, manager, Mr. J. R. Newcome, who has been engaged for six nights, have occupied the boards of this theatre and have gratified large audiences with their powerful representation of *Forgiven*, *Apple Blossoms*, and *The Two Roses*. On Monday night last the Company opened with *Forgiven*, Mr. Flockton admirably personated 'Dick Fallow,' Mr. H. Haynes, as 'Claude Redruth,' deserves special mention. Mr. Chessman in his intelligent assumption of the old man, 'Paul Cudlipp,' received much applause. Miss Susan Rignold and Miss Jenny Fountain shew great talent as 'Rose Cudlipp' and 'Laura,' respectively. The acting of Miss May Holt in the somewhat difficult rôle of 'Lady Maud,' although good was capable of improvement. On Wednesday and Thursday the Comedy of *Apple Blossoms*, was produced when the 'Captain Penryn' of Mr. Flockton, gave immense satisfaction. *The Two Roses* appears to have been reserved as a kind of *bonne bouche* until the end of the week.

SHEFFIELD.

THEATRE ROYAL.—This house will open on Monday next, for six nights, with Miss Selma Dolan, and a specially selected company, in the celebrated opera bouffe *La Fille de Madame Angot*.

THE ALEXANDRA THEATRE.—The engagement of the 'Francis Parisian Ballet Troupe,' at this house, has had the effect of perceptibly increasing the attendance. The dancing of the troupe (four in number) is exceedingly graceful and pleasing, and the ballets in which they have appeared have been skilfully arranged, and, accompanied by sparkling music, this house, possessing a band rarely equalled in a provincial theatre. Mr. Frank Fuller still "leads" in the dramatic portion of the entertainment; the piece in which he has appeared this week, being, *The Man of the Red Chateau*, or *the Days of Terror*. The afterpiece has been *Nothing to Nurse*, in which Mr. Robson, the low comedian, has a congenial part, and brings down the house.

The concert given by Miss Clara M. Linley, in the Albert Hall, on Monday night, was but indifferently attended, although "native" talent was the leading feature of the evening.

STOCKTON-ON-TEES.

THEATRE ROYAL.—Interest is well sustained here. On Friday, last week, Mr. Loraine had a crowded benefit performance in the *Lady of Lyons* and *Katherine and Petruchio*, in the latter play, especially, Mr. Loraine being a finished, artistic exponent, and being well seconded in both plays by Miss Edith Kingsley. On Saturday, *The Face in the Moonlight* was repeated, and this terminated Mr. Loraine's engagement, during which full houses have been the rule. On Monday last, Mr. Charles Dillon commenced a six nights' engagement, accompanied by Miss Bella Mortimer, and aided by a considerably talented company selected by Mr. Fitzroy Wallace, late of the Middlesborough Theatre Royal. *The Merchant of Venice* was the opening selection, and, as is well known, Mr. Dillon's 'Shylock' is a vivid and masterly representation, Miss Mortimer as 'Portia' securing much applause. *Don Cesar de Bazan* was afterwards produced. On Tuesday, as Beverly, in the *Gambler*, Mr. Dillon was very effective, and vividly realistic.

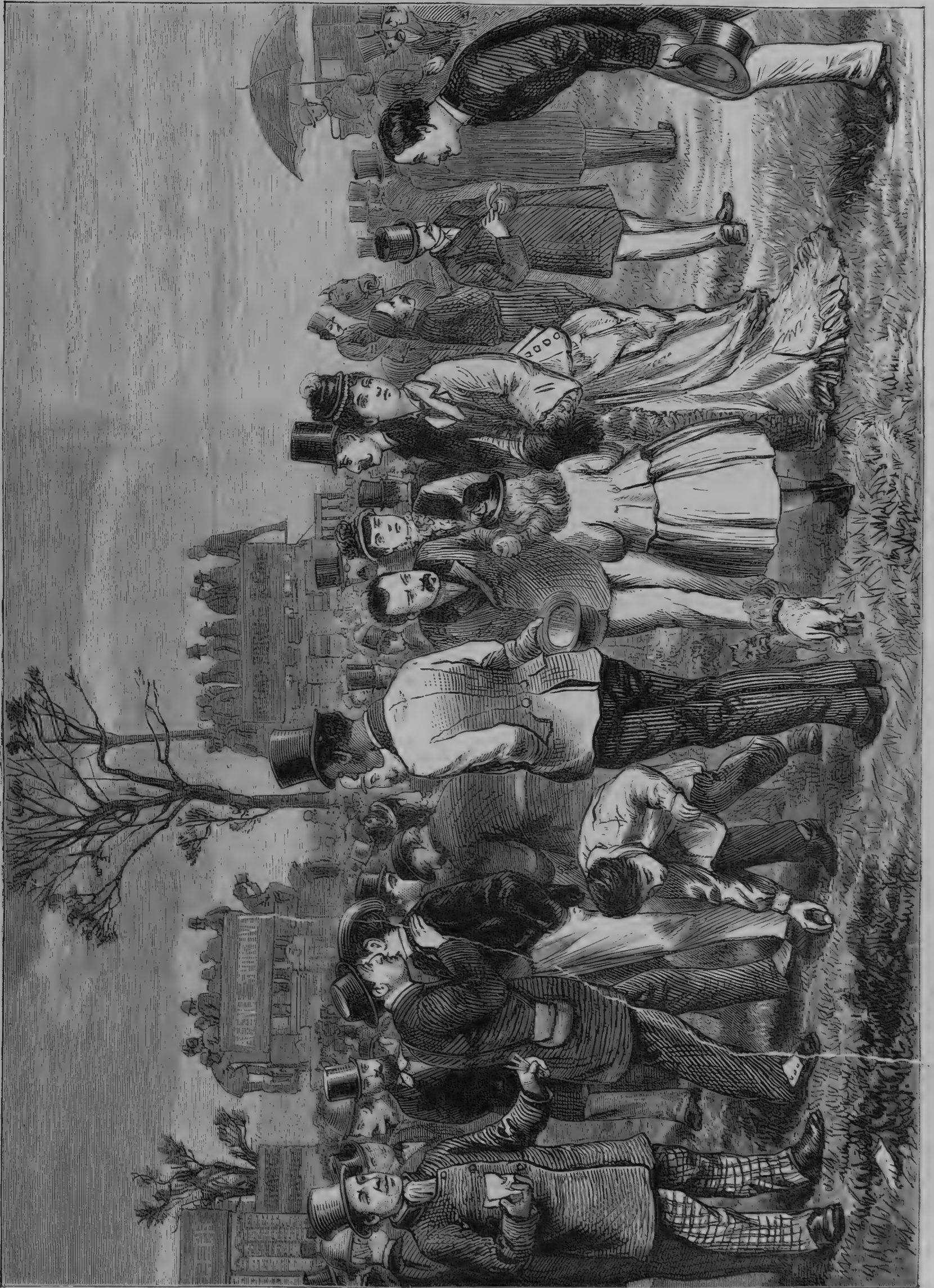
SUNDERLAND.

THEATRE ROYAL (Lessee, Mr. R. Storer).—That Mr. Clynd's hit the mark by producing dramas of a sensational character to suit the tastes of the Sunderland playgoers, especially those of "the gods," has been fully testified by the large audiences that have assembled nightly to witness such dramas as *British Born*, *the Rags*, and *Clin Gath*. Under the favourable circumstances Clynd was induced to stay six nights longer with his Sun patrons, and through the Lyceum having been previously another company, he migrated to the Theatre Royal, where he on Monday in a new drama bearing the title of *Clin Gath*, he gave a vigorous representation of the dual characters of 'A' and 'Clin Gath,' supported by his talented company. *The Detectives*, *Kathleen Macvarneen*, and *Black-eyed Susan*, have been produced after pieces during the week with great success.

LYCEUM THEATRE (Lessee, Mr. Alfred Davis).—A company artists travelling under the title of the "Transatlantic Comedy Dramatic Company," under the management of Mr. Alfred H. commenced a six nights' sojourn with us on Monday, with the production of *Camilla*, and a grand Spanish Divertissement, by M. Hillier and her Ballet Troupe. On Thursday and Friday, *Lea*, Miss Adeline Bathurst, as the title rôle, will be included in the programme, and on Saturday, Mr. Hillier's new play, *Red D Tiger of California*, will be presented.



THE BURY HILLS, NEWMARKET.



SCENE AT AUTEUIL STIMPLE-CHASES.

NOTICE TO ADVERTISERS.

All Advertisements intended for insertion in the Saturday's issue of the "ILLUSTRATED SPORTING AND DRAMATIC NEWS," must be posted so as to arrive not later than Wednesday evening, addressed to "The Publisher," 9, Wellington-street, Strand, W.C.

Scale of Charges for Advertisements on application. Professional Advertisements taken at the rate of 20 words for three insertions, 2s. 6d.

NOTICE TO THE TRADE.

News Agents desirous of being supplied with "Contents Bills," are requested to send in their applications to "The Publisher," 9, Wellington-street, Strand, W.C.

NOTICES TO CORRESPONDENTS.

A Communications intended for insertion in the "ILLUSTRATED SPORTING AND DRAMATIC NEWS," should be addressed to "The Editor," 9, Wellington-street, Strand, W.C., and must be accompanied by the Writer's name and address, not necessarily for publication, but as a guarantee of good faith.

The Editor cannot undertake to return rejected communications. Dramatic and Sporting Correspondents will oblige the Editor by placing the word "Drama" or "Sporting," as the case may be, on the corner of the envelope.

No notice will be taken of enquiries as to the time of horses being scratched for their engagements, other than appears in the usual column devoted to such information.

Any irregularities in the delivery of the paper should be immediately made known to the Publisher, at this Office.

TERMS OF SUBSCRIPTION (Post-free).

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Half-yearly	14 0
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All cheques and P. O. Orders to be made payable to Mr. HENRY WALLACE, 9, Wellington-street, Strand.

Cheques crossed "A. LAWRIE & Co."

THE ILLUSTRATED Sporting and Dramatic News.

LONDON: SATURDAY, APRIL 25, 1874.

THE Annual General Meeting of the Jockey Club was held at Newmarket on Wednesday in the Craven week. There did not seem to be anything more than the usual routine business before the meeting, if we except the proposed adoption of a Heath tax on "all yearlings and other horses broken on the Heath and exercise ground." But there was an election of two new members for the Club, and the names of Sir Anthony de Rothschild and Sir Wroth Lethbridge were submitted as candidates. Such accessions to the governing body of the Turf cannot be looked upon otherwise than most welcome and appropriate. The name of Rothschild has become a by-word, both at headquarters and elsewhere, for magnificence in sustaining the sport, as well as for honour in its pursuit. England will gladly welcome back to its favourite vantage ground the colours of blue and yellow which have played so conspicuous a part of late years in the more important races of the season, and will rejoice that the old Mentmore banner which has lately floated half-mast high, will once again proudly court the breezes of Fortune, and mark the rallying point for those "followers of the Baron," whose name is legion, and whom one war note on the trumpet will wake again to uphold his cause. Nor will Sir Wroth Lethbridge's call to the upper House be less acceptable at headquarters, where his *bonhomie* and unaffected love of the sport have made him far more popular than a host of those ephemeral, though perhaps more dazzling adventurers, who have their little day on the Turf, only to die with the first evening's damp or chill. An infusion of fresh blood is always welcome, but in the case of Sir Anthony de Rothschild and Sir Wroth Lethbridge it will be doubly acceptable, because they are sportsmen not only in name but in deed, and an agreeable contrast to many who hold a seat on the supreme council, more by virtue of ancestry than by any direct claims to their position, as practical expositors of the laws they have been elected to enforce.

The English Jockey Club consists of about eighty members, exclusive of Princes of the blood, and those foreign potentates who have been invited to ornament its list in an honorary capacity. Formerly, when racing was confined to aristocrats, to the exclusion of the plebeian element which has gradually claimed a share in the sport, the Jockey Club was what its name professes to be—an assembly of noblemen and gentlemen of similar tastes and pursuits, banded together in a society for the better regulation of their favourite pastime. Only those who really took an active part in Turf affairs were considered eligible to serve in the Racing Parliament, or to have a share in framing those rules and ordinances concerning the advantages of which they might be expected to hold sound opinions. Now on perusing the roll of the Jockey Club for 1874, we find but three or four who may fairly be designated first class sportsmen, a dozen or more in that division which has taken up racing in a desultory manner, and more as a fashion than a hobby, and a residue of supporters of the Turf in a small way. On the most liberal computation it may be asserted, somewhat perhaps to the surprise of outsiders, that only half those composing the Jockey Club have any horses in being at all, and a moiety of these will be found to be all the really well-known names which may be said to have any following at all among the public. Lord Falmouth, and Mr. Savile appear to be only ones of the "good old sort," now that Hawley is retiring, and the blue and yellow Mentmore is less conspicuous. Mr. Bowes is sentee, though constant to the pastime which

has conferred such distinction on the black of Streatlam; while Lord Lonsdale may be described as only just settling down into his stride. Lord Stamford seems to have bidden a long farewell to the scenes he frequented so regularly a few years ago, while Lord Ailesbury, Mr. Alexander, Sir J. Astley, Lord Bradford, Sir R. Bulkeley, Col. Carleton, Lord Durham, Sir F. Johnstone, Mr. G. Payne, Generals Pearson and Peel, Prince Soltykoff, and the Earl of Wilton, though never without a few horses in training, do not extend their patronage so widely as might be wished for the general benefit of racing. There are others who, though constant in their attendance at Newmarket and elsewhere, and taking an interest in the deliberations of the Club, do not, as a rule, keep any animals in training, but are content to look on while others play the game. In fact, noble birth and recognition by the higher grades of society seem to be passports towards membership of the Jockey Club, rather than any actual qualification for the office as supporters of the Turf or students of racing law. Of course we may reckon among those who stand aloof from the actual business of the Turf some few who have retired from its active pursuit, some few historical names it may be desirable to perpetuate, and a very insignificant number, happily for the credit of the Club, whose absence from both Heath and Council chamber is generally understood to be enforced. Yet, even making this allowance, we are left with a considerable residuum of members, who have the right of voting and a share in the administration of the Turf without any other qualification than that of being good fellows, well born, and well-wishers of sport; but not caring to go deeper into the matter than to assist at an occasional division when a whip is made, or to allow their names to swell the list of stewards at some local gathering in the neighbourhood of their property. Patrons of hunting seem to form a great proportion of the "silent members," but it by no means follows that devotion to one kind of sport enables a man to legislate on another, in which he may not take any sort of interest. Very important are the interests confided to the protection of the Jockey Club, and it is but reasonable that they should not be carelessly considered.

Any one, without the slightest pretensions to prescience, must be sufficiently aware, that never in the history of the turf, have its claims to public confidence and support been founded on a less stable basis than at the present time. It is not too much to say that a universal feeling of distrust and uncertainty prevails, and that interest is languishing in proportion as a lower grade of actors appears upon the stage, to the exclusion of those better qualified to take the leading parts. Whatever may be the position or definition of the "Legitimate drama" on the stage, there can be no doubt that burlesques of racing are coming more and more into fashion, and that the old school are retiring in disgust before the united forces of charlatans and mountebanks. The Jockey Club should be the backbone of the Turf, but we cannot expect it to discharge that function unless congenial elements are imported to form and strengthen it. The "rest is all but leather and prunella," however distinguished its origin, or laudable its intentions; and it is on this account we rejoice to see an acquisition of strength in the right direction, which may be expected to work for the good of all concerned in racing pursuits. When once the Turf becomes the subject of "legislative interference," farewell to its order and prosperity. We speak, of course, of the Turf proper, and not of those fungus growths which manifestly require extermination. There the pruning knife may be used with good effect; but it will be an evil day for our national pastime, when the "harassing" process comes to be applied to its institutions. The destinies of these are in the hands of the Jockey Club, which may by the introduction of such names as we have mentioned secure immunity from interference for all time, even if it does not raise its kingdom to that high ideal of excellence which exists in the brains of its most Utopian reformers.

MEETING OF THE JOCKEY CLUB.

The annual general meeting of the Jockey Club was held at Newmarket after the races on Wednesday.

The accounts for the year ending December 31, 1873, were presented, after which Admiral Rous, the senior steward, was re-elected.

There was a ballot for the Jockey Club, and the following candidates were elected:—Sir Anthony de Rothschild, Bart, proposed by Mr. Chaplin and Admiral Rous; and Sir Wroth A. Lethbridge, Bart., proposed by Admiral Rous and Mr. Payne.

NOTICES OF MOTION.—By the Stewards:—To add to Rule 33—All yearlings and other horses broken on the Heath and exercise ground shall be charged 2 gs. Heath tax was carried; as was also that by General Peel: That no new rule of racing can be passed, or any existing rule be rescinded or altered, without being previously advertised three times in the sheet *Racing Calendar*, and notice given of the meeting of the Jockey Club at which it is to be proposed; any owner of racehorses or persons affected by such new rule or alteration may petition the Jockey Club, through the secretary, all such petitions to be read at the meeting before the question is put.

The motion by the Duke of St. Alban's, "That Rule 22, as recently altered, raising the fee for registration of assumed names shall 'cease after the present year,' and, as an amendment, 'That no member of the Jockey Club be allowed to run under an assumed name,' was withdrawn.

THE BURY HILLS, NEWMARKET.

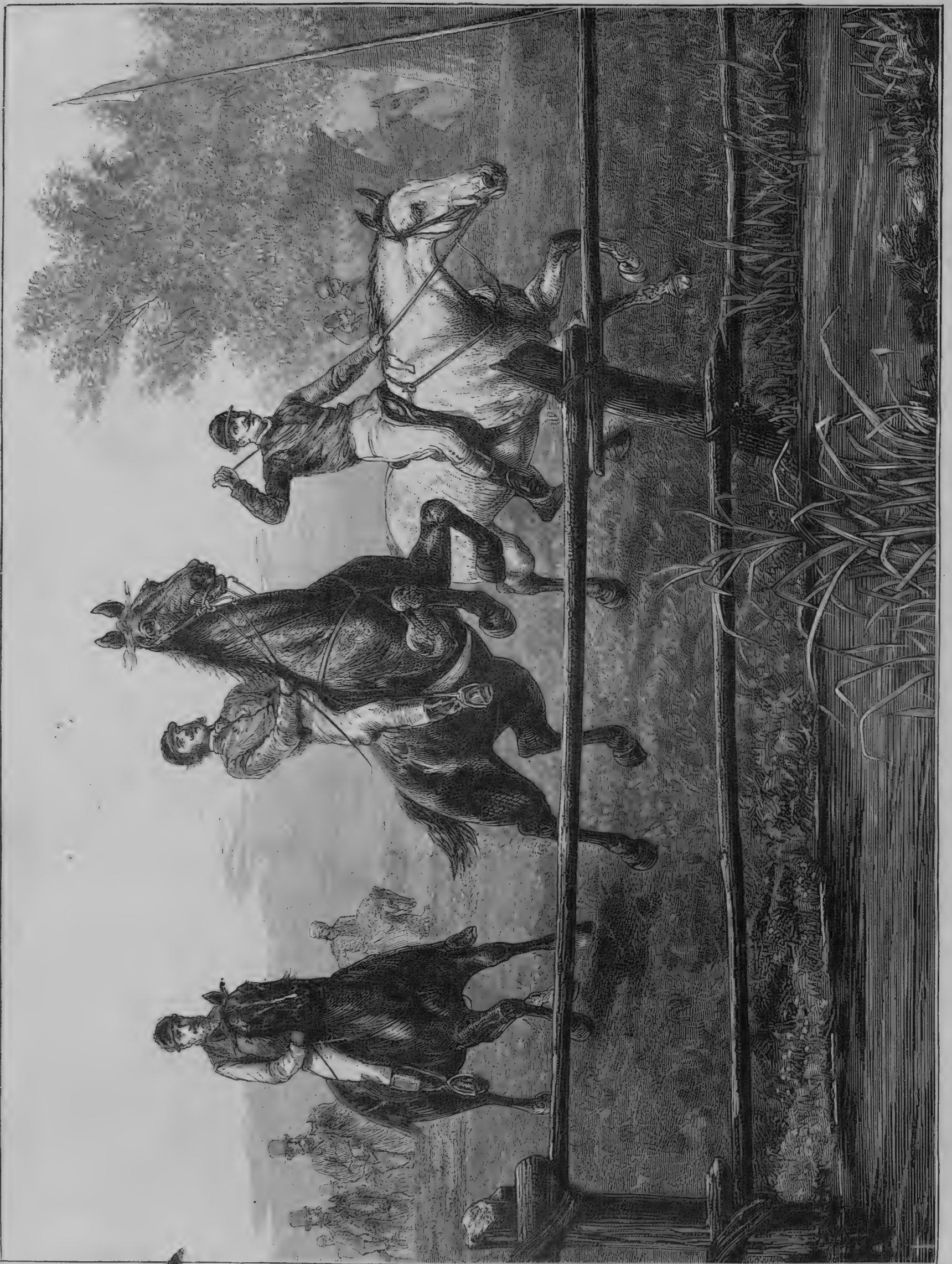
THERE are plenty of pleasant bits of racing life to be picked up during a morning's stroll on the Bury Hills. Here the career of the thoroughbred from dawn to sunset can be reviewed, from the yearling which has just been introduced to business, to the groggy old veteran who is undergoing a course of patching-up for one last effort previous to his joining the cab-rank. All the intermediate grades, too, are well represented, and some novelty presents itself at every turn. There is the crack three-year-old of the season attended by a couple of more tutors and governors to lead him in his work, and conduct him through the long curriculum necessary for a Derby degree. Many inquisitive glances are levelled at him by that knot of tight-trousered men with short sticks and backwoodsman caps, who are leaning sunning themselves against the wall at the corner; and here and there dotted about may be desecrated a few amateur touts, who do their business more openly and are on speaking terms with a few of the head lads and small trainers. There goes a string containing not a few of the cracks of last year's two-year-old season, whose destination is a quiet morning's exercise out of eye-shot of professional horse-watchers. Here comes a quondam Derby favourite cantering slowly behind his stable companion, and attracting all sorts of comments from the "early birds," who have now begun to muster in some force. The French string, with a great Guineas' favourite third in order, winds slowly along round the hill, like a caravan toiling painfully across the desert. They might almost make up a troop of cavalry, but are speedily broken into squadrons to go through their various courses of exercise. The two-year-old division, under able mentorship, get through a couple of steady half mile canters, and are again subdivided; some to walk in a circle for a quiet half hour; others to follow the old horse in a sharp three quarter mile spin; while a few do their work alone, or are reserved for a "rough up" later in the day. A yellow sheet, bound with red, and bearing the familiar initial of one of our pluckiest sportsmen, portends the advent of a Derby horse, one of the few who has ripened into a Cup hero, and seems quite to have recovered from the serious ailment which once threatened his retirement from the turf. That clean limbed wiry looking horse who follows in his wake, was within an ace of achieving even higher honours, and has always run as gamely and honestly as the rather plain brown bringing up the rear, whose fate is the lower class of Cups, Queens' Plates, important long distance handicaps, besides his capability for taking all sorts of pupils for home work. In yonder regiment of blues, now just filing off after their morning's work, the mighty blaze-faced chestnut strides majestically along; the Prince of thoroughbreds, reared and nurtured in that far country over which the towers of Ely keep watch and ward in the blue distance, over which the eye may roam far and wide from yonder pine-crowned height. Here come the coronetted sheets of the most straightforward and honourable nobleman whom Newmarket can boast among her supporters, and a goodly company of animals in all varieties of clothing hailing from the same powerful stable. The trainer walks by their side on his pony, like a general reviewing his battalions, and the head lad, with a proper air of importance, undertakes the duties of "galloper" and aide-de-camp combined. The Prince's team, with boys in top hats and natty liveries, emerges from yonder trim stables, and are on their exercise ground at once; while the "Baron's lot" (a name they will bear for many months before they become known as "Sir Anthony's") go clattering down the lane towards their abode in the "High." Other smaller strings keep arriving, and the Hill is now fairly alive with moving clusters of horses—the professional gentry have their work cut out to follow all the various doings of the cracks and corks, and suspicion of lameness, absence from exercise, and results of trials (real and imaginary) are wired off to employers, with laudable precision, and owners at a distance, cracking their morning egg, read dismal tidings of which no letter has as yet conveyed the particulars. Now when the morning's work is over, you may mark a few "spares"—interesting invalids and convalescents—doing a quiet constitutional, by the Road; or a stallion will be led curvetting up the street to take his stroll abroad on the Turf, which his plated hoofs may dint no more, except in the character of walking gentleman. A few backward youngsters are still being lunged, and the chances are that you meet a batch or two of longtails, taking it easy after the couraging season, but keeping flesh down and muscles hardened by regular exercise. All is quiet in the town, while stable hours are religiously observed; a few officials, off duty, may be desecrated sitting about the deserted "High;" William Boyce canters up towards the top of the town to take a survey on the racing side, and to set roller and bush harrow at work for the first Meeting at headquarters; Mr. Justice Clark, with a plan of some new Grand Stand in his mind, turns thoughtfully into his house; there is a general dust out and clearing up of the Rooms, and the Rutland and White Hart show some signs of returning animation. So the day wears on, its monotony only broken by the appearance of a casual afternoon lot, which cannot disturb the peace of mind of touts snoring after their early dinners, or by the horseplay of stable boys let loose for an afternoon's spree—and soon the hare is left alone to improve the hours of night by rambles and gambols on the Bury Hills.

THE BETTING BILL.—In the House of Commons on Tuesday night, on the motion of Mr. Anderson, the House went into Committee on this Bill. Mr. Callan had put a notice on the paper that on the motion for going into Committee he would move—"That a Select Committee be appointed to inquire into the operation of the statutes relating to betting, and to recommend such amendments therein as may be deemed requisite with a view of consolidating the same." The hon. gentleman did not, however, propose his amendment. Mr. Anderson moved several verbal alterations, which were agreed to. The first two will have the effect of making Clause 4 read as follows:—"A circular or letter sent by post, or otherwise, if of similar import to the advertisements described in the preceding section" (relating to advertisements as to betting) "shall be deemed to be an advertisement within the meaning of this Act, and the seventh section of the principal Act; but no prosecution shall be instituted under this section except on the information or with the consent of the person to whom such circular was addressed or sent." The next amendment is to Clause 5, and it makes the term "distress" mean pointing "and sale;" and another amendment to the same clause substitutes for the words, "Prosecutor Fiscal" the words "Procurator Fiscal." The Bill passed through Committee. It will be remembered that by the 2nd Clause the Act will not come into operation until May 15, 1875.

DAHLIA.—This two year old filly was purchased by Mr. Hope Johnstone for 115 gs., after winning the Juvenile Plate at West Drayton, on Monday last.

SOLDIER'S DAUGHTER was sold to Mr. Green, for 57 gs., after winning the Selling Hurdle Race at West Drayton on Monday last.

PARLIAMENTARY.—This well-known horse came in first for the Handicap Hurdle Race at West Drayton, but was again objected to for having run at meetings where the Newmarket and Grand National Rules were not in force.



STEEPLE-CHASING IN GERMANY.



"TURK," THE PROPERTY OF MR. H. S. WALLACE.



"JUNO" & "GRACE," THE PROPERTY OF DR. HUNT.

Yachting.

•• We shall be glad to receive communications from gentlemen connected with the various Yacht Clubs, and others, on the subject of Yachting.

BELFAST.

THERE is a stir among the yachts in the "Old Channel" (the winter quarters of this place), and in another ten days a wonderful change will have taken place, by that time the bare weather-stained hulks that have lain there during the winter, will be transformed into the tidy rakish looking craft we associate in our minds with the name yacht.

Several changes in ownership have occurred in the yachts hailing from Belfast. The schooner *Emerald*, 125 tons, and the cutter *Lelia*, 34 tons, have been sold to owners who reside in the South of England. The *Vera*, 19 ton cutter, goes to Kingstown. The *Boreas* has been sent back to her native country, Scotland, her builder and former owner Mr. Jas. Reid, Port Glasgow, having purchased her.

The following yachts have been bought by Royal Ulster Yacht Club members, residing here, the *Denburn*, cutter 31 tons, the *Myosotis* cutter, 40 tons, the *Surprise* cutter, 20 tons. The latter vessel has just arrived from Dublin.

Our readers will remember that the celebrated 20 tonner *Quickstep* was disqualified at the Mersey and Royal Northern Regattas last summer. On being measured she was found to be a fraction over 20 tons, and as the above-named clubs do not allow any margin for tonnage measurement, the *Quickstep* could not enter in her class. Her owner has, during the winter, taken a shavering off her sides, so as to remove any ground for protest on this score.

THE Royal Ulster Yacht Club have now incorporated the clubhouse at Bangor, Co. Down, which was established two summers ago by some of its members for their own use. The house will therefore be open to all the members during this summer. The committee have resolved that at the Regatta, only half the published entrance fees for yachts shall be charged to members of the club.

Cricket Notes.

By B. W.

THE sudden advent of summer weather has lent unusual interest to the preparations which are going on everywhere for the coming campaign. The Australian Twelve are en route for England, therefore we may postpone our comments on their rather disappointing pilgrimage to Greater Britain until their arrival. It may be necessary to put certain members of the team on their defence. The riddle of the Twelve's failure, if it be a riddle, is not to be read in their absence. Neither special correspondents nor Australian reporters have told the whole truth of the matter, and it would be unfair to discount the information which has reached us through private channels. For ourselves, we never believed in such a team as was commanded by Mr. W. G. Grace.

Eleven "niggers" under average English form. We shrewdly suspected, too, that the two clever lots of players which had preceded Mr. W. G. Grace's, had done something towards educating "the whites," and that the said education had been still further prosecuted by competent gentlemen like Messrs. F. Miller and B. B. Cooper, and skilful professionals like Caffyn and Lawrence. From the accounts of the eighth and ninth matches, at Sandhurst and Castlemaine, our men would appear to have busted into decent form towards the finish of their contests. Mr. "W. G. Grace 53 and 72 not out," reads rather like a line from the scores of a match at the Oval. Jupp and Oseroff also played more like their English selves. The Castlemaine match came off on a dreadfully bumpy wicket, and in the result showed a scant crop of runs. The Twelve, however, were again victorious, and Mr. W. G. Grace's 30 was relatively a mighty performance. Recrossing the ocean, we pause at Rossall, to resume the acquaintance of the Lancashire slow bowler, Watson, who, with Chatterton, is coaching The School. If school form goes for anything the northern Southerton is not only bowling but batting well, while Chatterton is quite up to the mark with the bat. So much for the professionals. On the part of the boys one feels it incumbent, small match though it was (Football v. Cricket) which produced the display, to notice the admirable batting of Mr. H. E. Compson. To obtain 58 so early in the season, against bowling so deadly as Watson's, has repeatedly proved, was no despicable performance. Altogether Rossall may be said to be looking up. Several of the Ground men who have been engaged at Lord's, Prince's, and the Oval, have made their appearance in town, and Mr. F. Gale's beloved Mitcham exhibits indubitable signs of the coming of another "Dick Humphrey." There is no news of old John Bowyer, but if village gossip is to be credited even that wonderful veteran's youthful feats will be eclipsed in the impending season by the doings of a colt who, like many of his predecessors, has been trained on the famous green. In this connection it is agreeable to note that Pooley will once more play for Surrey. His best friends and numerous admirers alike trust that his temporary banishment from the Oval may have sufficed to eradicate those indiscreet points in his behaviour which, while they went a long way towards spoiling a good cricketer, left Surrey County Club no alternative but to teach the man a sharp and severe lesson. However, let bygones be bygones. Pooley's return to the scene of his former exploits will be universally welcomed. Instead, who has dropped the "Mr.," an example [that a number of so-called gentlemen cricketers might advantageously imitate, has been engaged by the Oatlands Park Club, for the fourth season. Although there is a suspicion of a throw about this meteoric operator's bowlings, as indeed there is about Mr. Butler's of Oxford University renown, and Howitt's, umpires will not wrong their consciences very much by continuing to give him the benefit of the doubt, and it is to be hoped that Surrey will play him more frequently than they have hitherto done. We ought to see him oftener in London. J. Silcock, an evergreen of the most desperate type, returns to Bishop's Stortford—fourth season. We paid a visit to Lord's on Wednesday, and found the ground in magnificent condition. Such a thick covering of playable turf has not been seen upon the famous arena for years. The seam which separates the new portion from the old cannot be detected, and the fresh turf is firm to the tread, and as elastic as a well kept croquet lawn. There are other improvements at the old ground, and to these we shall have occasion to allude in our next.

Athletic Sports.

WE have seldom attended a pleasanter meeting than that held by the Clapham Rovers Football Club on Saturday last. The club had again obtained the use of Sir Charles Forbes's grounds at Broomwood, and a very fair course was roped out, though the "going" was heavy, and the grass rough in places. The attend-

ance was large, still the field was never unpleasantly crowded; but the committee made a mistake in allowing the spectators to wander indiscriminately about the centre of the ground, which prevented anyone from having a good view of the long races. We were pleased to see that H. A. Bryden, one of the best half-mile runners in London, had recovered sufficiently from his late football accident to win the Quarter. The weak spot was still bandaged; but, in the language of "our own correspondent" at training quarters, "he went free and well, and pulled up perfectly sound." W. S. Buchanan, a mere lad, finished second in the Half Mile Handicap; he runs in excellent form, and will not discredit the family reputation as pedestrians. The chief interest naturally centred in the Open Mile Handicap, in which Walter Slade beat a field of fifteen, conceding from 65 to 124 yards start to each of them. To our mind he never accomplished a better performance, as his time for the mile, less 30 yards, was 4min. 38sec., which is fully equal to 4min. 25sec. on a path. He started as usual at a tremendous pace, and, unlike any other scratch man we ever saw, did not tire in the least in the last lap. Nevertheless, the accounts of the race which state that he "won with considerable ease by half-a-dozen yards" are quite erroneous. He beat Rooke by about two yards and a half, and had to struggle hard to do it; indeed he told us himself after the race, that he thinks Rooke would have won, if he had been in a little better condition. There were not six yards between the first and fourth man, the latter unenviable position being occupied by Congreve, who came very strongly up the straight, and gained quite ten yards on Slade in the last two hundred; but he threw away his chance, by going too slowly in the first half mile, an error he frequently falls into.

The Peckham A.C. held a meeting at Kennington Oval on the same afternoon. The open races (100 Yards, and One Mile Handicaps) filled well; but there was no performance that needs special comment.

The Merchant Taylors' boys had a long day at Lillie Bridge on Monday, and, as might have been expected, C. L. Lockton made a clean sweep of nearly all the prizes open to the first class, winning the Wide Jump, 100 Yards, Hurdles, Quarter, and Mile. In the Open Half Mile Handicap, G. F. Congreve (scratch), was only beaten about a dozen yards by T. Richardson, (50 yards start), though the latter got home a shade under two minutes. The path was in good order, and the day perfect, still Congreve must be credited with beating 2min. 2sec. for the full distance, and, as we have no reason to doubt the accuracy of the timing, he will doubtless have a try for the L.A.C. Half Mile Challenge Cup in the autumn.

The Annual Meeting of the Richmond Football Club, which can fairly claim to be considered the Goodwood of the Athletic Season, will take place to-day (Saturday). There is scarcely such a pretty scene in England as that in the old Deer Park, and, if the present glorious weather continues, there will be an immense attendance, and it is pretty certain that Prince Teck, a staunch patron of the meeting, will be present. The entries are enormous, numbering nearly three hundred, and some capital performances are sure to be accomplished, as the turf is in splendid order, and the ground as level as possible. Fifty-seven names are down for the Mile; but that of Slade is not among them, as he will start for the Quarter, in which he is the virtual scratch man, and possibly for the Steeplechase. In the latter, C. J. Michod is in the same mark with him, and, if he starts, and is in his best form, a great race will take place between the pair. H. K. Upcher, of the Oxford University A. C., and every man in London who can jump hurdles—as well as several who can not—are entered for the "120 yards, 10 flights." Owing to the great length of the programme, a commencement will be made punctually at half-past one o'clock.

SALE OF BLOOD STOCK.

The following sales took place at Newmarket on Wednesday, under the auspices of Messrs. Tattersall.

THE PROPERTY OF THE LATE MR. G. HILTON.			Gs.
CREUSA, 5 yrs, by Cecrops out of Acco, by Longbow	Mr. Vanderbyl	70	
CEVA, 5 yrs, by Cecrops out of Acacia, by Oulston	Mr. Sanger	33	
CINTRA, 5 yrs, by Cecrops out of a Sir Hercules mare	Mr. Martin	50	
CESTUS, 5 yrs, by Cecrops out of Gold Pen, by Beadsman	Mr. Martin	25	
EGERIA, 5 yrs, by Cecrops out of Jenny Jumps, by Beadsman	Mr. Vanderbyl	30	
FLOREO, 4 yrs, by Flatterer out of Nemesis, by Newminster	Mr. Poole	50	
B f, 4 yrs, by Cecrops out of Nuneaton, by Orlando	Mr. Vanderbyl	50	
B g, 4 yrs, by Flatterer out of Gold Dust	Mr. Churchill	32	
B f, 3 yrs, by Lord Clifden out of Cayriana, by Longbow	Mr. R. Howett	110	
B c, 2 yrs, by Cecrops, dam by Lord Clifden	Mr. Hall	50	
B c, 2 yrs, by Cecrops out of Elegance, by Ely	Mr. J. Duggan	155	
B f, 2 yrs, by Cecrops out of Acid, by Cape Flyaway	Mr. Baker	20	
B f, 2 yrs, by The Rake or Cecrops out of Nemesis	Mr. Hall	350	
THE PROPERTY OF MR. F. FISHER.			
NAPOLEON III., 3 yrs, by King John out of Exact	Bought in	950	
WEDMORE, 4 yrs, by Lord Clifden out of Theobalda, Mr. W. R. Marshall	600		
VENTURESOME, 2 yrs, by Adventurer out of Fascination, by Wild Dayrell	Mr. Sanger	20	
Ch g, 4 yrs, by Cambusan out of Lady Augusta	Mr. Sanger	29	
F, 2 yrs, by Gladiator out of Swallow	Mr. Vanderbyl	30	
BLANCHE (own sister to Napoleon III.), b m, 7 yrs, by King John out of Exact, by Birdcatcher	Mr. Vanderbyl	50	

ILEX SWIMMING CLUB.—The following are the fixtures of this flourishing Club for the season:—

May 21	Lambeth Baths, 80 Yards Novices' Race. Open to those who have never won a prize.
June 8	Lambeth Baths, 160 Yards. Open to those who have never won anything but a novices' prize.
June 18	Mortlake, 200 Yards Novices' Race.
July 8	Teddington, 500 Yards Handicap. Open to all. Prize presented by G. D. Lister, Esq.
July 17	Mortlake, Captain's Race.
Aug. 8	East Molesey, 200 Yards Novices' Race.
"	" 500 Yards Handicap. Open to all.
"	" 80 Yards Tub Race.
Oct. 13	Lambeth Baths. Winter Entertainment.

ESMOND.—This colt has been destroyed.

EASTERN PRINCESS.—It is understood that a thousand guineas have been offered for the foal of this celebrated brood mare.

THE STAND CUP AT WINDSOR.—The Stand Cup, won on Saturday by Prince Charlie, is a richly-chased silver vase, the bas-reliefs on either side, representing incidents connected with the history of Windsor Castle, viz., reception of Edward III. on his return from France in 1355 by Queen Philippa, and King John of France presented to Edward III. by the Black Prince after being brought a prisoner to England. The figures at the sides are emblematic of the River Thames, while that surmounting the vase represents King Edward III., who re-erected the Castle of Windsor. The Cup was designed by Mr. T. Brown, and was executed by White and Campbell, of New Bond Street.

THE TOWER YACHT CLUB.—This club, whose leading object is yachting on the Tyne, held its first annual dinner at Mr. John Stoddart's, the Tower Inn, Newcastle, on Monday evening last. Although the society only came into existence in September last it already numbers some sixty members, and possesses six yachts. Mr. Henry Nutfield occupied the chair, and Mr. G. Armstrong, the honourable secretary, the vice chair, and a most enjoyable evening was spent.

Military and Naval Gazette.

ADMIRALTY, APRIL 16.

Sub-Lieut. Robert William Gore has been promoted to the rank of Lieutenant in Her Majesty's Fleet, with seniority of 4th inst.

ADMIRALTY, APRIL 17.

ROYAL MARINES.

The undermentioned promotion has taken place in the Royal Marine Light Infantry, viz.:—

Lieut. Edward Leo Rose to be Capt. at the Plymouth Division, vice Sir R. L. Price, Bart., retired.

In accordance with the provisions of Her Majesty's Order in Council of the 22nd of February, 1870—

Naval Instructor Samuel Howse Coles has been placed on the retired list of his rank from the 15th inst.

Staff-Surg. Frederick Harvey has been this day placed on the retired list of his rank.

WAR OFFICE, PALM-MALL, APRIL 21.

Royal Regiment of Artillery.—Major and Brevet Lieut.-Col. Roderick Mackenzie to be Lieut.-Col., vice F. Miller, V.C., deceased; Major Arthur Thornton Gratwicke Pearce, from the Supernumerary List, to be Major, vice E. Keate, placed upon the Supernumerary List; Capt. Samuel Farr Lynes to be Major, vice Brevet Lieut.-Col. Mackenzie; Lieut. James Fox Brough to be Capt., vice Lynes; Lieut. Charles Carmichael Lindsay is placed upon the Supernumerary List; Lieut. Warren Hastings Frith is placed upon the Supernumerary List; Vet.-Surg. John Field is placed on temporary half-pay.

In consequence of the death of Lieut.-Col. Miller, on the 17th February, 1874, the promotion of the undermentioned officers to be unanated, as stated against their names, viz.:—

Lieut.-Col. William Gilly Andrews, Major George Arbuthnot, and Capt. Harry William Rooke, to the 18th of February, 1874; Major Richard Sadler and Capt. and Adj. Alendander Murray Brown, to the 20th of February, 1874.

Calendar for Week ending May 2.

MONDAY, April 27.		Doncaster Spring (1st day).
Rotherfield.		Lewes Spring (1st day).
Binley.		Curraghmore Hunt Steeple-chases (1st day).
TUESDAY, April 28.		FRIDAY, May 1.
Woolley.		Cardiff (2nd day).
Queen's County Hunt.		Doncaster Spring (2nd day).
Epsom Spring (1st day).		Lewes Spring (2nd day).
WEDNESDAY, April 29.		Curraghmore Hunt (2nd day).
Epsom Spring (2nd day).		Eglinton Hunt (1st day).
THURSDAY, April 30.		SATURDAY, May 2.
Woolley Hunt.		Eglinton Hunt (2nd day).
Cavan.		Thames Sailing Club Match.
Cardiff (1st day).		

Latest London Betting.

CITY AND SUBURBAN.

100 to 15 agst	Algebra, 3 yrs, 5st 7lb (offered)
11 to 1	Cantindere, 4 yrs, 6st 10lb (taken)
11 to 1	Eolo II., 6 yrs, 8st 6lb (taken)
11 to 1	Bull's-eye, 4 yrs, 7st 4lb (taken)
100 to 7	Oxford Mixture, 4 yrs, 7st 4lb (taken)
20 to 1	Walnut, 4 yrs, 7st 12lb (taken and offered)
25 to 1	Andred, 4 yrs, 8st 6lb (taken)
25 to 1	Peeping Tom, 3 yrs, 6st 2lb (taken and offered)
50 to 1	Thundr, 4 yrs, 8st 4lb (offered)
200 to 1	Sir Frederic, 4 yrs, 6st 7lb (offered)

TWO THOUSAND GUINEAS.

500 to 25 agst Feu d'Amour (offered)

CHESTER CUP.

15 to 2 agst	Mont Valerien, 4 yrs, 6st 12lb (taken)
10 to 1	Organist, 3 yrs, 6st 6lb (offered, 12 to 1 wanted)
25 to 1	Preacher, 4 yrs, 7st 9lb (taken and offered)
25 to 1	Redworth, 4 yrs, 6st 11lb (taken and offered)

DERBY.

7 to 1 agst	Ecossais (taken)
33 to 1	Reverberation (offered)
500 to 25	Couronne de Fer (offered)

Principal Turf Fixtures for 1874.

CITY AND SUBURBAN (1½ miles)	Tuesday, April 23
GREAT METROPOLITAN STAKES (2½ miles)	Wednesday, April 29
TWO THOUSAND GUINEAS (1 mile 17 yards)	Wednesday, May 6
ONE THOUSAND GUINEAS (1 mile 17 yards)	Friday, May 3
CHESTER CUP (2½ miles)	Wednesday, May 13
GREAT CHESHIRE STAKES (1½ miles)	Friday, May 15
SOMERSETSHIRE STAKES (2 miles)	Wednesday, May 27
THE DERBY (1½ miles)	Wednesday, June 3
THE OAKS (1½ miles)	Friday, June 5
GRAND PRIX (1 mile 7 furlongs)	Sunday, June 14
ASCOT STAKES (about 2 miles)	Tuesday, June 16
ROYAL HUNT CUP (1 mile)	Wednesday, June 17
ASCOT GOLD CUP (2½ miles)	Thursday, June 18
NORTHUMBERLAND PLATE (2 miles)	Wednesday, June 24
CUMBERLAND PLATE (1½ miles)	Tuesday, June 30
LIVERPOOL JULY CUP (1½ miles)	Thursday, July 16
GOODWOOD STAKES (2½ miles)	Wednesday, July 29
GOODWOOD CUP (2½ miles)	Thursday, July 30
BRIGHTON CUP (2 miles)	Wednesday, August 5
GREAT EBOR HANDICAP (2 miles)	Wednesday, August 20
DONCASTER ST. LEGER (1 mile 6 furlongs 132 yards)	Wednesday, Sept. 16
CHESAIREWICH STAKES (2 miles 2 furlongs 28 yards)	Tuesday, October 13
MIDDLE PARK PLATE (6 furlongs)	Wednesday, October 14
CAMBRIDGESHIRE STAKES (1 mile 240 yards)	Tuesday, October 27
LIVERPOOL GREAT LANCASHIRE HANDICAP (1 mile)	Wednesday, Nov. 11
LIVERPOOL AUTUMN CUP (1½ miles)	Friday, November 13
SHROPSHIRE HANDICAP (1 mile)	Wednesday, Nov. 18
SHREWSBURY CUP (2 miles)	Friday, November 20

POLO AT HURLINGHAM.—All the arrangements so as to have polo at Hurlingham, during the forthcoming season, are now rapidly approaching completion; a spacious ground about 400 yards in length by 200 broad, is being properly enclosed, and beyond the ordinary entrance to the park, which will still be used for members, another is being formed from the road for the use of the general public. Instead of a pavilion on the ground, there will be large marquees erected, with plenty of dressing-rooms for the competitors, and stabling for about twenty-five ponies. It is anticipated that the opening day will be either on the 1st or 15th of May.

FROM the remotest periods of antiquity, silver has been an elegant and esteemed ornament of the banquet table. The festal halls of the kings of Babylon and the monarchs of Egypt glittered with vessels of silver and gold. The palaces of Rome and the luxurious villas of Pompeii were adorned with urns and cups of silver. We are not acquainted with the mode in which they retained the brilliancy of these household treasures. Nor have we discovered until very recently the best means of preserving and improving the bright and smooth surface of our silver plate. The honour of the discovery rests with Mr. Propert, of 22, South Audley-street, Grosvenor-square, who has certainly succeeded in producing a powder of extraordinary efficiency, for bestowing a dazzling lustre on the surface of silver and electro-silver plate.—*Civil Service Gazette*.—[Adv.]

HOLLOWAY'S PILLS.—WEAKNESS AND DEBILITY.—Unless the blood be kept in a pure state, the constitution must be weakened and disease supervene. These wonderful Pills possess the power of removing or neutralising all contaminations of the blood and system generally. They quietly but certainly overcome all obstructions tending to produce ill-health, and institute regular action in organs that are faulty from irritation or debility. The dyspeptic, weak, and nervous may rely on these Pills as their best friends and comforters. They improve the appetite and thoroughly invigorate the digestive apparatus. Holloway's Pills have long been known to be the surest preventives of liver complaints, dreadful dropsies, spasms, colic, constipation, and many other diseases always hovering round the feeble and infirm.—[Adv.]

Sporting Intelligence.

RETROSPECT OF NEWMARKET CRAVEN

MEETING AND ANTICIPATIONS OF THE EPSOM SPRING RACES, &c.

THAT the management of affairs at the headquarters of the Turf requires a radical change has long been patent to the frequenters of Newmarket, the racing at which has year by year been declining at a rate that unless something be done to resuscitate and put new life into it, the famous Heath will soon be entirely deserted, or be only frequented by those who may require the facilities its fine stabling and superb turf affords for training purposes. Surely the stewards of the Jockey Club cannot help seeing that the programmes of the several meetings require remodelling, and that it is necessary they should exercise more liberality by increasing the added money to those races to which they now make additions and thereby render them better worth contending for. In no other way can they hope to restore the fallen fortunes of Newmarket, where the sport this week would almost put to shame Streatham or West Drayton. The card for Tuesday last comprised nine events, no fewer than four of which were walked over for, and one was "off by consent," leaving just five races to amuse the numerous company assembled on the Heath during one of the finest afternoons ever remembered by its oldest habitués. The once famous Craven Stakes reduced to a match—*Credat Judex!* And a one-sided match too, for indeed it was a piece of knight errantry on the part of Sir J. D. Astley to throw down the gauntlet against Drummond with such a horse as Vanish, who, notwithstanding his being in receipt of 2st 3lb, never once extended M. Lefevre's horse. The next race showed that the Admiral had not lost his knack of match-making, as with his Bonnets o' Blue, a pretty daughter of Broomielaw and Blue Bottle, by The Cure, he beat Mr. C. Alexi—holding by Peon out of Cordelia in a canter. The Bretby Plate failed to bring out so large a field as usual, as the owners of only ten out of the forty-seven horses handicapped thought their weights sufficiently favourable to warrant their risking the extra "tenner," or the further cost of a jockey to have a try. And yet some of those that "knocked out" might have done so with a favourable result, for those that ran were not a very bad lot as proved by St. Liz, after all the knocking about at Lincoln, Northampton and Warwick running a good fourth. The winner turned up in Lord Annesley's colt by Artillery out of Finesse, a young Irishman who thus earned a name for himself the first time of asking. It is true he had all his work to do to beat Morocco by a head, but the performance must be regarded as a pretty smart one, considering that he was only in receipt of 7lb. for his year from Prince Soltykoff's horse, who, it may be remembered, won the Autumn Handicap on the same course at the Second October Meeting, beating Clara at only 10lb. for the year, and a large field besides. The victory of Lord Annesley's colt further confirms the success that almost invariably attends the cross of "Waxy on Waxy" as his son Artillery is full of that blood as well as his dam Finesse, who is by Stockwell out of Irish Queen by Harkaway. The result of the Sixteenth Sale Stakes proved that La Jeunesse has not trained on, as she was very easily beaten by Jeames the well-named son of Cambuscan and Plush, who ran for the first time, but can hardly be anything very grand as he was not backed for a sixpence. The Biennial as usual occasioned very considerable interest owing to the effect its issue was likely to have on the Two Thousand and the Derby. The field was as numerous as was generally anticipated, but with three or four exceptions a more moderate looking lot of horses never stripped for a great race. George Frederick, Reverberation, Miss Toto, and Aquilo, were the best-looking of the party, but none of them appeared much altered from last year. All, with perhaps the exception of George Frederick, were quite wound up, and though not very bright in her coat, Miss Toto's appearance quite belied the sinister rumours that she was "all to pieces." And further confirmation of its untruth, was afforded by her being backed against the field, while the comparatively trifling sums invested on the others, showed that their owners entertained but little hope of overthrowing the winner of the Criterion. That was, however, very nearly effected, for although in the Abingdon Bottom she had apparently disposed of all her opponents, the moment she commenced the ascent, she began to tire, and Reverberation, answering every call made upon him with the gameness that might be expected from a grandson of Harkaway, got to her head in the last stride, and finished a "dead heat," George Frederick being next, a length and a half off. The result of the race ought consequently to bring Reverberation to the fore in the betting for both the Two Thousand and the Derby, and George Frederick for the Great Epsom race; while it completely extinguishes the chance of Aquilo, Sugarcane, Exilé, Gloire de Dijon colt, and Sister to Ryshworth. With the strong French team engaged in both races, which includes, besides Ecossais, both Feu d'Amour and Novateur, and the fondness there evidently exists for one, if not two of the Russley horses, it will be far wiser on the part of intending backers to follow the advice given in the refrain of the old song, and "wait a little longer," when they will have a better chance of finding the "right poa" for both races. I may, however, be permitted to remark, on the strange aspect at present presented by the market, for while they offer to take 12 to 1 about George Frederick, they offer as much as 33 to 1 against Reverberation for the Derby, a price, notwithstanding the foregoing remarks, that I consider well worth taking, particularly if it be true that Miss Toto won her trial previous to the Biennial. It may be that George Frederick may be improved a little, but I consider him, to be like his brother, deficient in pace, which Reverberation certainly is not, as was proved by his race with Quantock for the Spencer Plate, on a course far better suited to the shapes of the latter than to Col. Carleton's colt. When backing Quantock for his subsequent engagements, Mr. Pigott and his friends little knew with what confidence they might make their investments on the flying son of the

lately deceased King of Trumps, who, like Miss Toto, is out of a Stockwell mare. The memory of the "Emperor of Stallions" gained great honour by the day's proceedings the Bretby Stakes being carried off by his grandson, while the dead-heaters for the Biennial are also his grandchildren, and, as I have above stated, Reverberation can claim to be the grandson of another great horse—the renowned Harkaway. Nor is that all, for Col. Carleton's horse can claim descent from Lord Dorchester's Little Red Rover mare, dam of Buccaneer, and of such are Derby winners made.

Regarding the second day's proceedings on the Heath, I have little to say, for the racing was meagre in the extreme, there being only six events on the card, two of which were walked over for, viz., a Sweepstakes of 50 sovs each for fillies, on the T.Y.C., by Miss Toto, and the Aske Produce Stakes by Volturino. Besides Miss Toto's race, M. Lefevre secured the Column with his black Saunterer colt Regal, a son of Regalia, who beat his only opponent, Tripaway, without an effort; and the £50 Plate on the T.Y.C., the winner to be sold for £1000, with Roquefort. The latter effected a great surprise, as he beat Oxonian at even weights, with something to spare, a proof that the flying son of Oxford has lost some of that fine speed that made him so formidable on the T.Y.C. There was a smaller field than usual for the Newmarket Handicap, as there were only eleven runners. These comprised five three-year-olds, and six older horses, and notwithstanding the heavy impost carried by one of the former, Tomahawk, he was made a tremendous favourite, a fact that seems strange indeed, considering the experience of his owner. To back Tomahawk over a mile course with the weight he carried at Lincoln, might have been justifiable, but to expect him to get a mile and a half—and such a mile and a half as this race is run on—carrying 7st 5lb against old horses, some of them burdened with less weight. It was asking him to do what any good judge of racing must admit to be an impossibility, and Mr. F. Swindells might as well have chucked to the winds the "monkey" he is said to have backed him for. Royal George, who has improved nothing since last year, was held next in favour, and then M. Lefevre's pair, which comprised La Méprisée and Conseil, who were backed coupled, from the wholesome dread engendered by the betting last year on the Phantom Cottage pair, La Méprisée and Houghton, when the public backed the wrong one. Lydon met with but little support on account of his indifference running at York, nor did Tichborne, from his having been stopped in his work. The winner, as in the Bretby Stakes, was furnished by the Bedford Lodge stable, and at length realised the hopes entertained of him, and thus proved that he might have won the Northamptonshire Stakes, for which he was my selection. The winner was fortunate in steering clear of the scrimmage that took place at the Turn of the Lands owing to the favourite cannoning Royal George, who thereby impeded Tichborne, with whom Conseil finished a dead heat for second. This performance of Conseil, who carried 7st 1lb, the same weight as the winner, was a good one, and as it proves he can stay, he will be a useful horse to Jennings for his future trials.

The Epsom Spring Meeting, will next week absorb the attention of all who can possibly find time to visit the Surrey Hills, to witness the contest for the City and Suburban, which has occasioned more interest and a greater amount of speculation than for some seasons past. The programme for Tuesday, comprises seven races, for all of which good fields and spirited contests may be anticipated. The field for the great race, will hardly be so large as it has often been, as the following include all the horses I consider likely to reach the starting-post, viz. :—

	yrs	st	lb		yrs	st	lb
Mornington	6	8	10	Cantiniere	4	6	10
The Colonel	4	8	9	Quail	4	6	10
Chandos	4	8	7	Lord Gowran	4	6	9
Andred	4	8	6	The Curate	4	6	7
Eole II.	6	8	5	Cambuslang	4	6	5
Sister Helen	6	8	4	Cora	4	6	5
Arcanus	4	8	0	Aldrich	3	6	4
Walnut	4	7	12	Desdichado	3	6	4
Kilmore	6	7	10	Berryfield	3	6	2
Fontarabian	4	7	9	Peeping Tom	3	6	2
Oxford Mixture	4	7	4	Glencastle	3	5	13
Lemnos	3	7	4	Dicky Bird	3	5	12
Bull's Eye	4	7	4	Narcissus	3	5	11
Lucy Sutton	5	7	2	Miss Hawthorn	3	5	10
Young Sydmonton	5	7	0	Belle of Brixton	3	5	7
Ruffle	5	6	11	Algebra	3	5	7
Rostrevor	3	6	11				

The betting on this race has been of such a very desultory character that it is not easy to divine the intentions of owners, if all that is reported has really taken place. Mornington has, I am told, been entrusted with a small amount by his owner, and within the last few days a few investments have been made on the Colonel, and of the pair I prefer the former, as he likes the course, and is not, for a six-year-old, overburdened with weight. Chandos has so far not been backed, but may before the day, as he can just stay this distance, as he showed in the Derby last year. Andred after his performance at Lincoln, is thought by many to have no chance, but I am not of that opinion, and consider he ought to be kept on the right side as he can get a mile and a quarter, and is at present in blooming health and condition. Eole II. rests his reputation more upon what he has done in France than in this country, when the best thing he did was beating Shannon, Lillian and Thunderer for the Queen's Plate, over the Cesarewitch course, in the First October Meeting. There is consequently no judging of his form from this performance, but as neither Shannon nor Lillian could win this race, those who back him will need to be inspired by some one in the stable, which with the trying tackle they have is dangerous to be against, I have no fancy for either of the Epsom trained pair, Sister Helen or Arcanus, Walnut I consider to be badly handicapped, as it is like putting in Montargis with 9st, or Sterling with 9st 12lb, weights under which neither would have a chance. Kilmore is out-classed in this company, and Fontarabian has never done anything to warrant his winning a race of this description. Oxford Mixture is bound to finish in the front rank, but I question her quite staying the mile and a quarter. Lemnos with 7st 4lb, well as he ran last year, is bound on all precedent to succumb to the light-weighted four-year-olds, of whom the next in the list, Bull's Eye, 7st 4lb, must possess a great chance, as he has

been well tried and has been backed to win a good stake by the right people. The next five in the list, Lucy Sutton, Young Sydmonton, Ruffle, Rostrevor, and Lord Gowran, I hardly expect to see at the starting-post. The Curate showed at Lincoln that he is not the bad horse he has been considered in high quarters, and possesses a most undeniably good chance with such a feather weight as 6st 7lb. Cambuslang or the Miss Hawthorn colt will represent Tuppill, and at their respective weights I prefer the former. The next in the list, Cantiniere, 4 yrs, 6st 10lb, is the pick of the handicap, and it is difficult to divine how Admiral Rous could have committed the oversight of letting her off with such a lenient weight after the great form she displayed when two years old. It was doubtless on account of her being a roarer, but as that malady does not appear to affect her in her work, I can see nothing with so good a chance. Quail is too slow, and Cora won't stay the course. Nor will Aldrich, Desdichado, Berryfield, Dickey Bird, or Narcissus—at least none of their performances point to their doing so. Glencastle must possess a good chance after his Northampton performance, the penalty for winning which only raises his weight to 5st 13lb; and Belle of Brixton, if she can stay the course, can go fast enough. Of the favourite, Algebra, I can form no opinion; never having seen him, but I am told he is good-looking enough to win the Derby, for which he has been backed. That he won his trial easily enough is a well affirmed fact, but unless Mr. Gretton will let us see the form Cobham and Suliman are now in by giving them a gallop in the Trial Stakes I should recommend intending backers to stick to CANTINIERE, the CURATE, and BULLSEYE, to one of whom I expect the race will fall, giving the first named the preference.

In the Westminster Stakes, a new race for two-year-olds, forty-four youngsters are engaged, of whom the best public performer is CASHMERE, who won all her engagements so cleverly that it will be good policy not to desert her until a better turns up.

The winner of the Welter Handicap, for which thirty-three horses have been weighted, will be very likely supplied by FINDON, as Mr. Spencer has Marvellous and Boatman engaged, with whom I must couple CARMELITE and CHINGACHOOK to furnish the winner.

The weights are so well apportioned in the Stamford Plate, that there is every probability of a large field reaching the starting-post, and the best to stand will be M. LEFEVRE'S SELECTED, VISOR, or CŒUR-DE-LION.

The remaining races, the Trial Stakes, a Maiden Plate for two-year-olds, and the Durdans Selling Stakes, close on Monday, April 27, by 9 o'clock p.m.

For the second day, Wednesday, there are also seven races on the list, including the Great Metropolitan Stakes and a new one for two-year-olds, called the Hyde Park Plate, with the usual addition of 500 sovs., and which has attracted an entry of 104 youngsters. The acceptance for the Great Metropolitan is the best for several years, as twenty-eight of the forty-four horses nominated have remained in. Of these we have already seen the following run this year—Arcanus, St. Liz, Combat, Royal George, Clearwell, Merevale, Jesuit, Cathedral Chimes, Jealousy, and Harpenden. Of these all have performed indifferently except Merevale and Arcanus both of whom are sure to improve on their previous performances; but should the Manton stable trust BEGGARMAN instead of Merevale, I will take him coupled with M. LEFEVRE'S SELECTED and ARCANUS to supply the winner, having the most faith in the son of Beadsman and Frailty to stay the two miles and a quarter.

The issue of the Heathcote Plate will in a great measure depend on the result of the Stamford Plate, nearly the same horses being engaged in both races.

For the Prince of Wales Free Handicap, thirty-one horses have accepted to run the Mile Course, of whom I consider ST. PETER, 5 yrs, 7st 3lb, THE CURATE, 5 yrs, 6st 12lb, and CARO, 3 yrs, 6st 4lb, to be best in.

In the Hyde Park Plate of 500 sovs., as already stated, one hundred and four two-year-olds are engaged, and here CASHMERE again stands out as the best youngster we yet know of, but she will indeed be a real trump, and cause a run upon Thormanby, should she hold her own in such a field as is likely to contend for this rich prize.

The other races which have yet to close, comprise the Surrey Stakes, a high weight handicap run on the seven furlong course; the Beaufort Stakes, a selling-race for two-year-olds; and the Railway Stakes, an all aged selling race.

The Lewes Spring Meeting follows Epsom on Thursday and Friday, under the management of Mr. J. F. Verrall, and now that the new Grand Stand has been completed, nothing will be wanted to ensure the comfort of the visitors to the famous South Downs. The bill of fare is a tempting one, and the entries for the Stakes are already closed sufficiently numerous to ensure excellent sport on both days. The Ashcombe Stakes, a new race with 100 sovs. added, run on the five furlong course, is the principal race for Thursday, and is not unlikely to fall to THE SNAIL, 4 yrs, 6st 12lb, or to PAGEANT, 3 yrs, 6st 4lb.

For the Two-Year-Old Stakes there is an excellent entry of twenty-four youngsters, all of whom are "dark," so I dare give no opinion as to its probable issue; but the Corinthian Plate ought to fall to LORD DARNLEY or FIRST LORD.

On the second day the Lewes' Spring Handicap run on the Mile Course is the principal race. For it thirty horses have been weighted, the best in of whom I consider to be THE SNAIL, 4 yrs, 6st 11lb; First Lord, 3 yrs, 6st 7lb; Bonnyfield, 3 yrs, 6st 4lb; and Pageant, 3 yrs, 5st 12lb. The result of the remaining closed races will depend on previous running.

The Doncaster Spring Meeting also takes place on Thursday and Friday with an excellent and liberal programme; but neither time nor the space at my disposal will permit of my expressing any opinion as to the probable issue of the several races in the list. BEACON.

MANCHESTER AUTUMN.—Manchester Autumn Meeting has been fixed for September 3, 4, and 5, instead of the last week in September, as heretofore. This will avoid clashing with the Western Meeting at Ayr and the new Bristol autumn fixture.

JUNO AND GRACE.

JUNO, the smaller of the two mastiff bitches whose portraits we present to our readers, is an animal worthy of a place in our Gallery of Dogs. Unlike her great sire Turk, she made a successful *début* in the puppy class at the Crystal Palace, and since then has kept on the even tenor of her way, winning prizes at all the principal shows, including Birmingham, Darlington, Maidstone, and last, though not least, gaining the champion prize for bitches at the Crystal Palace in 1872.

She is a good deal in-bred, being by Turk out of a bitch by Turk, consequently she is full of quality, which has often served her in good stead, when competing against larger but coarser animals. Juno has a very black muzzle and ears (the latter having a slight tendency to lop), good girth of skull and square chap, excellent breadth between the eyes, which are, as they ought to be, small, a good body and stern, and a naturally fine, pure fawn coat. From her pedigree, performances, and shape, she ought to breed something good, and we hear she has lately visited Mr. Green's Monarch. Juno is by no means a monster, being about 28½ inches high at the shoulder, and weighing 130 lbs.; but she is the size we like, and the size, we think, the public will come to like in time. Grace, by Turk out of Stella, we believe to be the tallest mastiff bitch at present alive, standing, as she does, fair and square, 31 inches at the shoulder-blade; we have heard of bigger ones, but have not had the pleasure of seeing them. She, like her half-sister, Juno, has a good black muzzle and ears, a smooth coat, but not quite such a pure fawn as the latter, good girth, and capital understandings.

We believe Mr. Nichols bred both Juno and Grace, as he has done many another good one. Grace has also lately visited a dog about which we know nothing, beyond his having a good old-fashioned pedigree; we predict, however, that these two bitches will produce their owner something worth looking at. The weight of Grace, when in condition, is between 150 lbs. and 160 lbs.

"ALPHA TO OMEGA;"

OR, HOW A BILLIARD-TABLE IS MADE.

ONE of the "wise saws and modern instances" which states that "great events from trifling causes spring," may be true in many cases; but, in the case of that Board of Green Cloth with which we are all so familiar, it is most decidedly in the wrong. The variety of materials required—woods of various descriptions, both native and foreign; slate slabs from Welsh quarries; iron, brass, and steel work; ivory, and other articles too numerous to catalogue—coupled with the infinite incidental details of construction, makes the manufacture of a billiard-table a most elaborate process. That it is an interesting one to those previously unacquainted with it is certain; and as we last week paid a visit to the establishment of Messrs. Burroughes and Watts, Soho, and were thoroughly initiated into all the mysteries of their works, our readers are now welcome to the results of our experiences.

To begin at the beginning. Wood, of course, is the basis of a billiard-table, and naturally first claims our attention. There are various sorts used, the principal of which are English oak, American wainscot oak, American walnut, and mahogany from Cuba and St. Domingo. The wood is first bought at the docks by the manufacturer, duty free, in its native state. On its arrival at the works, it is sawn into logs and slabs of various thicknesses, after which it is stacked, and is exposed to every variety of temperature for years, in order to insure its thorough seasoning, thus preventing any shrinking or expansion of the future billiard-table. When deemed sufficiently seasoned, the legs of the table are roughly sawn out of the logs, the sides cut to their necessary dimensions, the slabs sawn up into thin veneers; and these are again kept in stock in a warm room, for further seasoning, before the finer details of the manufacture are proceeded with. Now the cabinet-maker and lathe-turner step on the scene, and reduce the rough frames to their proper form. The legs and sides being subsequently sand-papered and french-polished are ready for the slate bed, which must next be noticed.

Before quite leaving the woodwork, we may as well tell our readers that the seasoning above referred to is not a work of months, but years. Mahogany will take five years to season thoroughly; oak will take ten years. Some conception may be formed from these facts, of the vast amount of capital lying idle, and for the time unremunerative, in an establishment of such magnitude as that we have above referred to. On our visit to Messrs. Burroughes and Watts' works, we were assured by one of the firm, and satisfied by ocular demonstration, that the entire woodwork of thirty tables was cut, seasoned, polished, and ready for fitting together, and that with twenty-four hours notice that number of tables could be ready for despatch to any part of the kingdom.

The best slate comes from Bangor, in North Wales. When extracted from the quarries the blocks of slate are cut into slabs of suitable sizes, and from one and a quarter to two inches in thickness. When brought to the manufactory they are subjected to the ordeal of one of those beautiful planing machines, which Maudslay has the credit of inventing, and whose automatic and almost human motion must be seen to be appreciated, a perfect level being obtained on every part of the surface through the apparently voluntary action of the machine. As four of these slabs are required to form the complete bed of a table, holes are bored for the iron screws by which the sides are attached, as well as those for the cushions; some are also drilled in their sides, and small double-ended brass screws, called "dowels"—similar to those used for joining together the leaves of a dining-table—inserted, in order to unite them firmly. The junction is so accurately effected that when fitted together and rubbed with sand and water to produce a level surface, the joints cannot be detected. The bed is now tested with a mechanical contrivance called a "long straight edge," longitudinally, diagonally, and transversely, to insure its possessing an absolutely even surface, the test being infallible, as in the event of there being any inequality light can be perceived between the straight-edge and the surface of the table. Should the level not be perfect, the rubbing with sand and water is continued until such shall be the case; then it is polished with emery. The edges of the slabs are now protected with wood, commonly deal, and lined with the same material on the lower surface to tack on the cloth. It need hardly be mentioned that slate-beds were first introduced in 1827, those of wood having been previously employed.

The cushions, which used formerly to be of list, are now native or vulcanised indiarubber, and are, of course, the length and width of the table, and one inch by one and a half in thickness and breadth. Some kinds of rubber are used in strips, layer upon layer; and all cushions are constructed on certain fixed mechanical principles, to insure the ball rebounding at the proper angle.

These various parts of the table being now complete, and passed through the hands of the several mechanics employed, are brought to the "Framing shop," where the body of the table is put together with long steel ten-inch screws. The french-polishers are set to work again, and their task being accomplished, the

table is ready for the reception of the green cloth, which being tacked on, our table is complete.

The quality of the cloth varies considerably. The value of the several sorts ranging from £4 10s. to £9 9s. for each table.

As we observed at the commencement of this article, it is wonderful the infinity of detail which has to be gone through before a billiard-table can be considered finished. Cabinet-makers have the largest amount of work to do; but, in addition to these, there are at least a round dozen of mechanics of other trades employed in the manufacture. We have slate-masons, turners, carvers, french-polishers, cushion-stuffers, indiarubber-workers, cloth-manufacturers, ivory-turners, cue-makers, and the many different metal-workers of the screws, brass-fittings, lamps, and all the other numerous adjuncts necessary to the completion of the board of green cloth. Messrs. Burroughes and Watts employ three hundred hands.

Several incidental facts may likewise be mentioned that may be interesting to the reader. The mahogany, which forms the main staple of the table, is bought at prices ranging from 9d. to a guinea a foot, one inch thick. The entire weight of a full-sized table, when finished, varies from twenty-five to thirty hundred-weight; and as this would be too heavy for easy transportation, all tables are taken to pieces again (after being set up complete and thoroughly tested and examined), and sent out with the parts in separate cases, amounting to some five and six in number. One of the leading features of Messrs. Burroughes and Watts' manufactory, is, that not only are billiard-tables produced, whose qualities are too well known to be praised here, but they also supply every article connected with the fitting-up of a billiard-room, including the lamps, and down to the very chairs and lounges required for the ease of the lookers-on—in fact, the whole paraphernalia of a billiard-room.

Cues are made principally of ash; although some are so highly ornamented by inlaid work as to be almost esteemed works of art. They vary in length from four feet eight inches to five feet; and the peculiarity of their construction is remarkable from the fact that they are graduated in diameter simply by the eye of the workman, who planes them down to the necessary tapering without any gauge or other mechanical aid. They are then sand-papered and wax-polished, and are fit for use as soon as the leather tips are glued on.

Messrs. Burroughes and Watts are now making a cue of ash, with ebony handle, known as Cook's cue, each of which is in itself a work of art. So singularly beautiful is the balance and the tapering of these cues, that the weight of the ebony is thrown over the entire surface, and is not appreciable in the hand of the player.

Balls, which follow in natural order the mention of cues, are turned out of ivory derived from elephants' tusks. Asiatic ivory being the most valuable. Their colouring is kept a trade secret; but anyone acquainted with chemistry cannot fail in attributing it to their being boiled in hot dyes of various hues. It may not be generally known that there are hardly any articles of the size and intrinsic worth which are so valuable as billiard balls, a set of those required for the game of pyramids (sixteen in all) costing from ten to twelve guineas. The network of the pockets is made from cord or silk, and is a separate business of its own.

Such are a few of the main facts connected with the making of billiard-tables. In conclusion, we may sincerely state that after going over Messrs. Burroughes and Watts' manufactory, from basement to roof, climbing perilous staircases fashioned like "Jacob's ladder," wandering through endless rooms, carpeted with chips and sawdust, and filled with busy mechanics deftly doing their work, and inspecting everything that was to be seen, not excepting the very tanks of aquafortis used for cleansing the brass work, we left Soho thoroughly satisfied with our visit, and certainly astonished at the apparently unlimited resources of the establishment.

Correspondence.

[The fact of the insertion of any letter in these columns does not necessarily imply our concurrence in the views of the writers, nor can we hold ourselves responsible for any opinions that may be expressed therein.]

DRAMATIC CLIQUES.

To the Editor of THE ILLUSTRATED SPORTING AND DRAMATIC NEWS.

"Who friendship with a knave hath made
Is deemed a partner in the trade."—GAY.

SIR,—Probably, in the days of Spartan sternness and Athenian erudition, no such thing as Cliquism existed, but it would be hard to say. If we go longer back in the world's history, we read of the Egyptian priesthood, that mighty and mystic combination which by a magnificent system of Cliquism was able to wield a power, the source of which even the first Scriptural law-giver was not too great to despise. Therefore, we may presume that in "all sorts and conditions of men," from boyhood to manhood, in all nations, societies, systems, and circumstances, there will be little knots of individuals—bound together by some tie—to one similar course of action for mutual benefit. These little knots are often rent asunder suddenly, more often suffered to unloose themselves quietly. There are political religions (we are sorry to say), commercial, scientific, and literary Cliques. There are dramatic Cliques even, and though these in many instances deserve the name of "commercial" rather than "dramatic," they must still be classed under the latter title. Mr. Author has a particular friend in the person of Mr. Actor, who likes his piece because he can put a good part in his hands, Mr. Manager has a particular friend in the person of "My Lord," who affects to see much grace and beauty in the leading burlesque lady, and is never tired of watching her every movement, therefore his coins drop into the managerial till, whilst her efforts to please her aristocratic friends impart more "vis" to her performance, and she is "graced with wreaths of victory." Thus, between every separate figure in the inner life of a theatre, there is some hidden link with one or two in the panorama without, and can we blame them? The world is too ruggedly full of thorns, too full of quagmires and pitfalls, too selfish, too jealous of success to be relied on without combination. What becomes of even a man of genius (if he be sensitive) if he stands alone? Where are his early aspirations, his promised triumphs, the fulfilments of prophecies uttered by wise old gentlemen as they patted his youthful head in days gone by? They either mock with "will o' the wisp" fantasies, or they are all dashed to oblivion by the fell swoop of some savage, but lynx-eyed critic, whose only mission seems to be as a "destroying" angel, of others' prospects and reputations. For "Sir Critic" has his Clique, his fancy! He cannot see a fault, or if he does, he endeavours to conceal it, in his own chosen "protégés." Therefore, it becomes almost impossible for any young actor or actress to rise in the dramatic profession; for any manager to prosper in it, or for anybody to realise a tolerable amount of worldly prosperity in it, except by combination with somebody who has the means of forwarding their interests in one way or another. Sallust wrote:—"Every man is the architect of his own fortune;" true, he may design the form and course which he trusts it may take, but there are what are termed in the builder's vocabulary, "extras," and these may considerably alter the

structure from the original design. "The spirit of self-help is the spirit of all genuine growth," Smiles says, but if, to use the words of Disraeli, we "look too little to men," we shall find that we have from being self-reliant, become over-confident and we abandon legitimate means of attaining success, from a wish to derive all the credit of it from ourselves only. This, in the present constitution of society, cannot be done, I doubt if it ever was done. The greatest genius has been compelled, when once his star has flashed upon the world, to rely somewhat on the support and sympathy of others, to retain his lustre, and the smallest rung of the ladder may prove of value to his ascent. This is applicable to all, where an unworthy Clique, one which acts upon the principle of favouritism rather than that of merit, is formed; it is there we wish to plant the heel and stamp out. The small hobnobbing conspiracy, which must, "willy-nilly," raise the member of one "set" at the expense of another, and at its club contrive the machinery which shall settle the career of some poor devil of an actor or author who happens to be out of good grace—this is the kind of thing objectionable to every right-minded individual. How is it we find actors of mediocre merit, whose mannerisms are proverbial, strutting their triumphal hour before a public but half pleased, half entertained, whilst others, less assuming and less fortunate, but much purer in conception and abler generally, are struggling in vain for distinguished notice? Ask the gentlemen of the Cliques, the clubs. Ask some of the syrens who use their potent influence over those who, in their turn, use it over others who must bow down before its magic influence. You may ask, but the seal of secrecy is too hermetic. There is a reserve, a painful look of suspicion visible on the faces, oftentimes, of the members of our clubs on the entrance of any visitor into their rooms, which ill accords with that freedom or absence of all unnecessary restraint, which is presumed to be the peculiar characteristic of these places. We must be on our watch against Cliques, they may benefit for a time those who compose them, they may even produce good results, provided justice, and not favour, predominates; but conducted on the principles which too often animate them, they are dangerous to the effective working of society and inimical to the more generous attributes of human nature.

Dramatic Cliques are not more frequent than those of other professions, but they are more apparent, and therefore more noticeable. Their victims are driven from the path which they originally intended to tread, and, doubtless, much to the satisfaction of the conspirators, but they carry the effects of the poison in each cankering wound, and rising by other and safer ways to fame and position, often return with interest the shafts once used with less effect by their adversaries. Others are more forgiving or forgetful, and lose sight of the small Cliques in their onward course, but see greater looming in their front, but by such a term I mean greater in scope, and greater in influence with nobler aims, loftier aspirations. I take the meaning of the word I have singled out for my title in its broadest derivative sense, therefore, I apply to it the degrees of comparison. The word Clique is generally used in a bad sense, but it is not incapable of being changed differently. Yours ever, &c., LOUIS DOUGLAS.

ACTRESSES' HUSBANDS.

To the Editor of THE ILLUSTRATED SPORTING AND DRAMATIC NEWS.

SIR,—I am quite at a loss to imagine what could have induced you in your paper of the 18th inst. to unearth and publish an article under the above title which appeared in the *Athenæum* some weeks ago above the signature of "Q." Was it in admiration of the said article, or from a feeling that it was a sufficiently severe comment upon itself and its author? The letter Q has long been used as a sign to append to doubtful statements, and a more suitable initial could not have been appended to this dissertation on "Actresses' Husbands." A particular instance does not prove a general charge, and if "Q" can lay his finger on a case where such proceedings take place as are set forth in this sketch of "Fred" and his wife, it does not argue that all actresses, whose professional earnings assist in the support of their husband's households, belong necessarily to a kind of semi-demi-monde, or that their husbands are panders to the Bontons, Farquhars, or Young Fentons of this writer's acquaintance. "Q." states that the variety of actresses' husbands is great, "including actors, musicians, stage carpenters, scene-lifters, gas-men, box-keepers, and ticket-takers among people connected with the theatre; half-pay officers, government clerks, merchants' clerks, tobaccoists, and gentlemen of independent means." In his sketch, "Fred" is of the last named, but he states that the same result would be reached were "Fred" in any of the other classes. This does not prove anything. It is merely a sketch (a fictitious sketch, I believe) of one actress and her husband, and a young nobleman—not in the least edifying either. I could tell stories of a journalist—"P" let us call him—who by writing a book, which found an early oblivion upon the second-hand book-stalls, obtained a post as writer on the *Colosseum*, and became the critic of the *Evening Hemisphere*. I could recount to you many stories of his attempts to use his position as a critic to influence ladies of the dramatic profession (for unlike "Q's" friend, "Bouton," he had neither wealth nor a brougham, nor even cigars to offer as bribes). And I could tell you of his sullen and spiteful revenges in the *Hemisphere* and other pages—but like "Q's" story these would not prove that all or other journalists did as "P" did, or that because "P" did so it followed naturally that other critics must.

Finally permit me to say that, though I do not belong to any of the classes enumerated by "Q," I am an actress's husband. I attend to my vocation, my wife attends to hers, and I know there are many similar cases—hundreds of them. And now that I am by an accident forced not only to abandon my profession for a period, but to occupy an invalid's couch and incur such extra expenses as doctor's bills, &c., without being able to work, I am not at all ashamed but very proud and thankful to inscribe myself,

AN ACTRESS'S HUSBAND.

THE first morning performance of Mr. Burnand's extravaganza, *The Great Metropolis*, takes place at the Gaiety *matinée* to-day.

MR. PHELPS's engagement at the Gaiety, is drawing to a termination. Mr. Charles Mathews reappears here on the 18th of May.

MR. J. H. MONTAGUE, Mr. Emery, and Miss Helen Barry, conclude their engagement at the Standard, to-night, and appear next Monday at the Surrey, in the very successful Globe drama of *Heart's Delight*.

THE first of the series of revivals of the successful dramas for which Mr. Bateman's management at the Lyceum has become celebrated, takes place this evening, when Mr. Leopold Lewis's psychological drama of *The Bells*, will be reproduced, with Mr. Irving as the conscience-stricken "Burgomaster."

ROYAL OPERA HOTEL, BOW-STREET, COVENT-GARDEN.—(WM. HOGG, Proprietor.)—W. Hogg begs to inform his friends visiting the Theatres and the general public that the above hotel is open for their reception, under entire new management. Visitors from the country will find every comfort combined with economy at this old establishment. Ladies and gentlemen with children visiting the morning performances will find a very comfortable coffee-room and luncheon always ready. Dinners from the joint as usual. Good beds and private rooms. Public and private Billiard Rooms. A Porter up all Night.—[ADVT.]

Advertisements.

EPSOM SPRING MEETING.—WHITE HART HOTEL, MITCHAM. Accommodation for Families and Private Parties. Livery and Bait Stables.

MR. TOM SENN forwards London market prices on all races, important changes, Tattersall's, Victoria, City, midnight, and betting on the course; results, selections from THE SPORTSMAN, "Sporting Life," &c.; jockeys' mounts, starting prices on the day's races (taken from the seven o'clock edition of the "Evening Standard"). Terms, 1s. each telegram above postal charge. Telegrams prepaid attended to. Address Mr. Tom Senn, 28, Poppin's-court, Fleet-street, London. Backers' Key, 10s. the season; Finals, 6s. weekly.

SIRE FOR THE SEASON, 1874.

CATERER, a Bay Horse, by Stockwell out of Selina, by Orlando, her dam, Lady of Silverdale Well, by Velociped. Thorough-bred mares Ten Guineas and 10s. the groom. For particulars apply to J. GRIFFITH, Hooton Hall, Chester.

THE KNIGHT OF KARS.—He is Sire of more Winners of Steeple-chases, Hurdle and Welter Races, than any Horse in England. He is Sire of The Colonel, winner of the Grand National twice, and his stock were first and second for the great 500 sovs. Steeple-chase at Cork in 1871, and won the Great Bristol Steeple-chase in 1873, value £1,020. SECTATOR is out of a Knight of Kars mare. Thorough-bred mares 10gs.; half-bred 5gs., and 5s. the groom.

Apply to Mr. EYKE, Stanton, Shifnal, Salop.

THE BLACK PRINCE, The property of JOHN PARSONS, Esq., Ashurst Lodge, Langton, Tunbridge Wells. The above model Welsh Pony will serve this season at Four Guineas each Mare (under 13 hands high), and 7s. 6d. the Groom. The Black Prince is a beautiful black pony, 11 hands 2 inches high, with plenty of bone and substance, one of the finest and grandest goers, with the most symmetrical proportions of any pony in England. Superior yards and boxes for the accommodation of Mares and Foals. Hay and grass at 10s. 6d. per week. Corn at market prices.

KENNEL.

CHAMPION STUD MASTIFF, TURK, winner of Thirty First Prizes, and sire of Granby, Punch, Trusty, Paris, Hero, Ruby, Juno, Grace, Empress, &c., &c. Fee Fifteen Guineas. SCOTTISH CHIEF (dark brindle), by Punch out of Nancy, by Wolf. Fee Ten Guineas. Address "Turk," 1, Cranmer Villas, Mitcham, Surrey.

STUD MASTIFF, MONARCH.—The services of this celebrated dog can now be engaged for a few approved bitches. Apply to OCTAVIUS GREEN, 10, Home House, King's-hill, London, W.

THE DERBY STUD FOX TERRIERS.—YOUNG TYKE, by Tyke out of Nectar, much like Old Tyke, but more of a terrier.

YOUNG GADFLY, by Gadfly out of Nellie, 16lb., rich black and tan head, white body. Fee 2 guineas; photos 1s. each. Apply to breeder, FREDERIC SALL, Derby.

THE STUD FOX TERRIER BITTERS.—Mr. GIBSON has purchased this dog, and he will serve twenty bitches, besides a few of his own's, this season. Bitters is by Tyrant, and has won upwards of forty prizes. Fee 2 guineas; photographs 1s. each. Apply to HENRY GIBSON, Brokenhurst, Lynton, Hants.

STUD FOX TERRIERS.—SAM, by Tyrant—Vic; Vic by Old Jock. Sam is sire of Myrtle, Venture, Jocko, Themis, Tickler, Nelly, Sally, Vulcan, Willie, &c. Fee 3 guineas. Photographs 1s. each. QUIZ, winner of thirteen first prizes. Fee 2 guineas. SAM II., by Sam—Jenny. Fee 1 guinea. FENCER, by Foiler—Myrtle. Fee 1 guinea. Apply, by letter in first instance, to SYDENHAM DIXON, 176, Finborough-road, West Brompton, S.W.

STUD Black and Tan Terrier SAM (16lb.), winner of thirty-eight prizes, including three silver cups. Open to ten bitches at £1 1s. each (will then be raised to £2 2s.).—For full particulars, apply to owner, J. C. ELWIS, Avenue House, Doncaster.

TO THE THEATRICAL PROFESSION. NEW BLACK GARNETS, FRENCH AND GERMAN JEWELLERY, A large assortment of Novelties in French Paste or Imitation Diamonds.

EARRINGS—BROOCHES—PENDANTS, &c., &c., &c. CRYER, JEWELLER & SILVERSMITH, 423, Strand, W.C.

NOVELTIES FOR LADIES. EARLY SPRING DRESSES.—Now ready, an unusually large Assortment in every variety of Fabric, adapted to the present and approaching Season, from 10s. 6d. to 31s. 6d. the Dress. A Special Novelty is the TUSSORE-ANGLAIS, in Plain Shades; also, in Stripes of various widths and most charming colours at 12s. 6d. the Full Dress. Patterns of all the above post free.

PETER ROBINSON, 103 to 108, Oxford-street, London, W. FOR SPRING DRESSES. PETER ROBINSON'S REGISTERED

HOME-SPUN CHEVIOTS, beautifully soft and warm, in all the new Mixtures. 25s. 6d. to 35s. the Dress.

A LARGE COLLECTION OF NOVELTIES FOR LADIES' SPRING DRESSES. The following are of a very special character:—The "Popline d'Acier," a rich silken fabric, 34s. 6d. the Dress. The "Coutil de Chine," in Stripes and Plain Colours of every shade, 18s. 6d. the Dress.

THE "TUSSORE ANGLAIS," in Plain Colours, 10s. 6d., and rich Stripes, 12s. 6d. the Dress. Patterns of all the above and numerous other materials sent post-free from PETER ROBINSON, 103 to 108, Oxford-st., London, W.

TRUSSES! TRUSSES! SALMON, ODY, & CO., Patent Self-Adjusting Truss Manufacturers to His Late Majesty William the Fourth, and to Her Majesty's Army and Navy. 292, STRAND, LONDON. Ladies' Abdominal Belts, Elastic Stockings, Riding Belts, &c., &c. Established 1806.

SALES BY AUCTION.

THURSDAY'S SALE. TO BE SOLD BY AUCTION, by Messrs. TATTERSALL, near Albert Gate, Hyde Park, on Thursday, April 30, without reserve, the entire STUD of HUNTERS, HACKS, HARNESS HORSES, &c., the property of the late Hon. G. W. Fitzwilliam:—

1. HAMMERTON.
2. QUAKER.
3. CROWNER.
4. THE MILLER.
5. CHESHIRE.
6. BENDIGO.
7. MAGGIE.
8. CUPID.
9. ELY.
10. GUY FAWKES.
11. VICTOR.
12. GIDDIVY.
13. ASHBY.
14. MALTSTER.
15. THORNHAUGH.
16. MILNER.
17. BRIN.
18. LAMBKIN.
19. JOAN.
20. JEMMY DE VERGE.
21. LEICESTER.
22. MAGRILLON.
23. DABBY.
24. ISLANDER.
25. LANSLEY.
26. COLUMBINE.
27. MAGPIE.
28. WARRINGTON.
29. KILDARE.
30. TIPLER.
31. MACKEREL.
32. MYSTERY.
33. LADY WESTMORLAND.
34. RAMSEY MARE.
35. FENWICK.
36. FIVE YEAR OLD MARE.
37. FOUR YEAR OLD MARE.
38. THREE YEAR OLD MARE.
39. THREE YEAR OLD MARE.
40. THREE YEAR OLD MARE.

The above horses can be seen at Milton, Peterboro', from 24th to the 27th, between the hours of 11 and 5 o'clock, upon application to Charles Kirk, the stud groom.

IMPORTANT AND UNRESERVED SALE OF THE CHESHIRE HORSES.

MESSRS. TATTERSALL have received instructions from H. Reginald Corbet, Esq. (Master of the Cheshire Hounds), to SELL by AUCTION, at the Kennels, Daleford, Northwich, on Saturday, May 18 (in Chester Race Week), without reserve, his entire STUD of HORSES, which have been regularly hunted with the Cheshire Hounds. Further particulars in due course.

ANNUAL "QUORN" SALE.

MESSRS. TATTERSALL have received instructions from J. Coupland, Esq. (Master of the Quorn Hounds), to SELL by AUCTION, without reserve, on Monday, May 25, near Albert Gate, Hyde Park, SIXTY valuable HORSES, which have been ridden by the master and servants. They are all young, fresh horses of the highest class, many up to weight. Also Hacks and Harness Horses. Further particulars will be advertised.

THE MENTMORE YEARLINGS.

MESSRS. TATTERSALL have received instructions to SELL by AUCTION, at Newmarket, on Thursday in the July Meeting, SEVENTEEN YEARLINGS, the property of the late Baron Meyer de Rothschild. Amongst them are four fillies by King Tom, and two by Parmesan. Full particulars will appear in due course.

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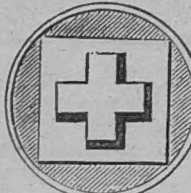
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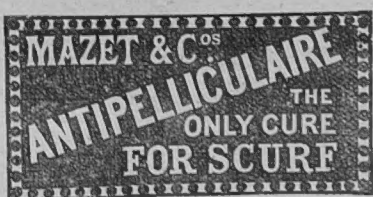
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